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Metropolitan Home

Design News:
Calvin Klein &
Nadja Swarovski

All White Now

100s of
Bright Ideas
for Spaces
Large
& Small



The pristine master suite addition to a classic Cape Cod in Connecticut, p.104

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34 SEAT CHOICES



29 BASE OPTIONS

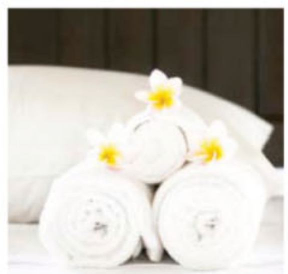


986 COMBINATIONS



Color Expression09

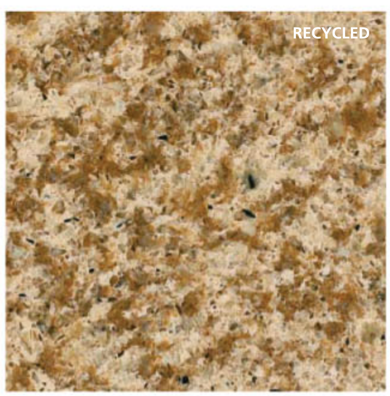




Organic White 4600







Chocolate Truffle 6350









Black Rocks 4170

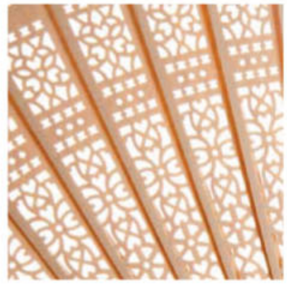


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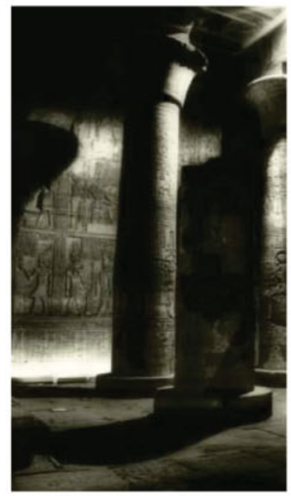
Buttermilk 4220

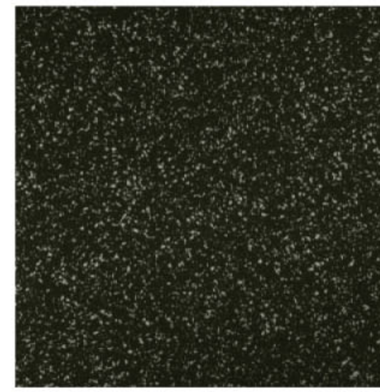








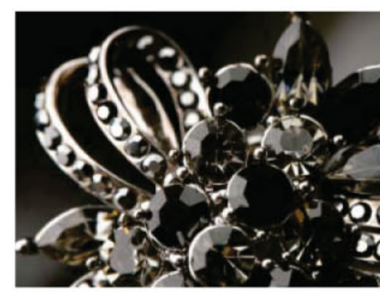



Metallic Black 7185



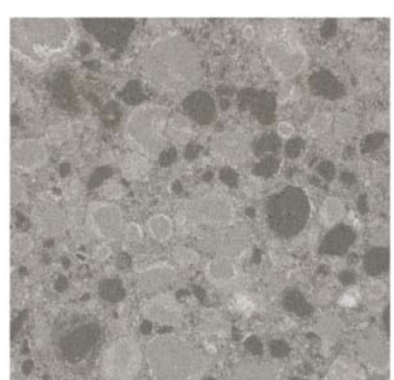

Basalt Black 6185T

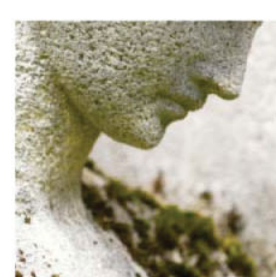









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FLAIR chair - TRATTO table - SEATTLE furniture



01/02.09

MetropolitanHome
Volume 41, Issue No.1



p.44

Glass mosaic *Magic* rugs from Sicis come in a boldly graphic black-and-white color scheme ($1,600 to $2,300; Sicis.com).

ON THE COVER
West Highland terriers Cate and Maggie adhere to the all-white color scheme in their Cape Cod–style home, page 104. Produced by Linda O'Keeffe. Photograph by Tim Street-Porter. *See Resources, last pages.*

Contents continues on page 10.

DAVIES AND STARR

01/02.09

MetropolitanHome
Volume 41, Issue No.1



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Interiors by Cantoni

SOUND&VISION

TECHTIPS



SMITHS' BEDSIDE SITTING ROOM

IN-WALL TV MOUNTING

- If you're already cutting into the drywall, in-wall mounting creates a clean surface, since all wiring, power and HDMI can be run behind the walls.
- Recessed systems are available with swing-out arms so you can adjust the viewing angle and tilt if necessary, then push the set back into the wall when not needed.
- WirelessHD can be used if your video source isn't near the TV; the wireless receiver unit can be hidden behind the wall.



ENTERTAINMENT LIVING: where technology and design meet style and convenience for real people.

Three-time Super Bowl champ and unsurpassed NFL rushing leader Emmitt Smith is no stranger to the spotlight. Most recently, the Dallas Cowboys legend captured a trophy on *Dancing with the Stars* and presently serves as studio analyst on ESPN's NFL pre-game coverage. Behind-the-scenes, Smith is football hero turned family man—a doting husband to beauty queen wife Pat and devoted father to his two young daughters. To reward their recent achievements in school, Smith summoned LG to Techorate the entertainment center in his daughters' shared bedroom.

DAUGHTERS' ROOM

As the saying goes, "Everything is bigger in Texas!" Fittingly, LG's sizable, 60-inch plasma flat panel was selected as centerpiece for the Dallas daughters' bedroom. In THX mode, this super slim TV delivers superior color and image quality, bringing a dynamically enhanced viewing experience to the girls.

Naturally, mom Pat feared the equipment upgrade would compromise the femininity of the room. Though not often deemed decorative, toys can serve a dual purpose of plaything and adornment, especially to soften the hard look of a large TV in a room with soft furnishings. Accordingly, a low console cabinet was selected to both store and display the girls' stuffed animals and other trinkets.

Enhancing the installation was LG's LHT874 home theater system, which has a single cable, all-digital input for easy integration with the girls' video gaming systems. With iPod and Hi-speed USB Media Plus connectivity, the LHT874 will also allow the girls easy access to their growing collection of digital photos, video and mp3s. They can even create slideshows set to music!

EMMITT'S TURN (See Tech Tips photo)

Inspired by their daughters' upgrade, the Smiths decided it was time to ditch the idle, outdated box set taking up space in their bedside sitting room. As the former TV was installed in-wall, the new screen had to perfectly fill the recessed space. The beautifully designed, 52-inch LG70 LCD did just that! Black and white



NMENT LIVING

photography was introduced to add symmetry and style to the wall. To create the illusion of one standalone piece, the TV cabinetry and trim were painted a satin black, top to floor.

The arrival of the LG70 also streamlined some problematic cord chaos, caused by an assortment of mismatched electronics that had amassed in the space beneath the TV. Thanks to LG's SimpLink technology, the Smiths will now enjoy singular, centralized control of their home theater experience. Plus, with 3 AV Modes, the Smiths can preset their new TV to optimize picture and sound settings based on the type of show they are watching (game show vs. game day!).

Finally, both rooms received LG's new-to-the-market BD300—the first Netflix compatible Blu-ray Disc player, able to stream movies and TV shows on demand through Netflix's "Watch Now" service. A library of over 12,000 movies, TV episodes and exclusive downloads awaits the Smith family.

FOR MORE LG ENTERTAINMENT LIVING, SEE NEXT PAGE



TECHORATING TIPS AND TRICKS

With sleeker flat screens and new design elements available, the TV no longer has to be hidden or stick out like a sore thumb. In the case of the Smith daughters, the specific TV model was selected, keeping in mind the existing, youthful décor and large, octagonal shape of the room. To make the most of your TV purchase, LG Techorator Doug Wilson recommends the following...

- Fill in the space below the TV by adding a credenza or long table underneath the set to get extra space for DVDs and remotes, while also drawing the eye into a larger design.
- HDTV delivers the most impact when your eye level is at the center of the display; budget money for a stand or wall-mounting system that puts your TV at eye level when you're sitting on your couch.
- The screen size of your television should determine furniture placement. How far back should the sofa go? Multiply the screen size in inches by 1.5 -- that's the minimum distance in inches between the TV set and sofa. Divide by 12 to convert your answer to feet.

To see these tips implemented, and for more *Techoration* with Doug Wilson, visit:
www.pointclickhome.com/EntertainmentLiving

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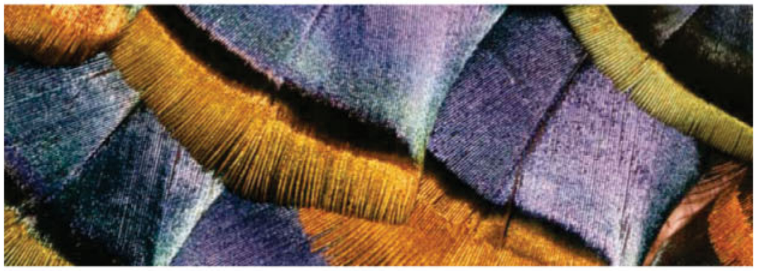
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PETER MURDOCK

LIKE A LOT OF AMERICANS, I'M CHOOSING TO GREET 2009 WITH OPTIMISM FOR THE FUTURE, ALTHOUGH THE LAST QUARTER OF 2008 WAS CERTAINLY AN UNSETTLING TIME TO BE EDITING A "SHELTER" MAGAZINE (A PUBLISHING TERM FOR PUBLICATIONS FOCUSING ON HOME DESIGN).

Just before the election, the "Home" section of the *New York Times* ran a front-page story titled "After the House Is Gone," about families who'd lost their homes to foreclosure. This is hardly the customary fare for those pages, which usually focus on the who, what, when and where of design in New York and beyond.

I gave the paper credit for tackling such a tough and emotional topic. It's not that I didn't know the facts: I track endless housing indicators and reports, and I've certainly noticed For Sale signs staying up longer on the streets in my affluent town. But the *Times* report made me think even more about my own circumstances and my job as editor of *Met Home.* It's a bit of a tightrope act to juggle economic realities and the stories you expect and love in this magazine. I need to find both the right balance and the silver lining for all of us. And I want to believe that 2009 and beyond will bring solutions, so that we can cherish our homes without worry.

So now when I walk into my house at night, I feel overwhelming gratitude for a lucky life (so far) and comfort from the embrace of its quirky rooms, which have witnessed so many good times—and a few dramatically traumatic ones, too. They've watched two young daughters grow up to start homes of their own; they've witnessed many dogs and a few cats, all kinds of family antics (like horses in the kitchen while I was off at work), wacky changes of color and a fair amount of redecorating, renovating and experimenting. Times have changed since the house was born in 1932, but it's a good lesson to remember that it was built during another turbulent economic period. Yet it still stands strong, sheltering its family. I'm sure it's been a comfort zone for everyone who has lived here before us.

All the homes we publish are havens, whether showy or restrained, old or new, large or small, colorful or, as in this issue, white. When we conceived our "Many Ways of White" theme, we weren't thinking about hard times, although the housing crisis had certainly started. We were thinking of pure beauty, of an issue that would be on the newsstands after the frenetic holiday season and would offer a peaceful antidote.

Google "the color white" and you'll find among its associations "purity, cleanliness and innocence"—or, defined a little differently, "pure, cold and clean." To some, it's "uninviting." To me, it's completely enticing, not remotely cold when done well, and I think you'll agree as you read each story. Even though there's not a single white room in my house, I love the notion: someday, perhaps, I'll have an all-white room, or even a whole house, as I watch the economic pendulum swing back—as it will surely do.

—Donna Warner, Editor in Chief





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INBOX 01/02.09

RETURN ENGAGEMENT

Is it a case of absence making the heart grow fonder, or have things changed dramatically at *Met Home*? I don't know how long ago I let my subscription lapse or why, for that matter—maybe it was "shelter overload" or economics or just a big mistake. Recently, I picked up the Nov '08 issue at the newsstand and have not enjoyed a magazine as much in a very long time. Specifically, let me applaud your generous use of floor plans. How much fun, how useful! And let me also compliment your "front of book." So many magazines think that in order to be hip and trendy, they need to make their pages a graphic nightmare, but you manage to look clean, fresh and hip, and—this is the shock—I can actually read the print, see the photographs and then *put the information to use.* You seem to really care if we get it. And that clean, readable but fun look continues to the location stories. Anyway, I'm back. There's no place like *Metropolitan Home,* and I won't go away ever again. I'm sorry.
Joe Naughton [Bronx, NY]

Welcome back, Joe. We forgive you. And we'll continue to keep our focus on accessibility.

MIDCENTURY MISTAKE

In the October issue ("At Home on Nob Hill," page 149), the Eames *Aluminum* lounge chairs are noted as being from Knoll. I could swear I got mine directly from the Herman Miller factory in the early '60s. I still have them.
Heidi J. Klippert Lindberg [Eastsound, WA]

You are right, and we were wrong (our editorial face is pink with shame). Our apologies to our friends at Herman Miller and to fans of the chair. You can find a local retailer for all the company's products at HermanMiller.com.

If you see something on our pages that makes you smile or growl, please feel free to send us an e-mail at metletters@hfmus.com—or a letter to Inbox, *Metropolitan Home*, 1633 Broadway, New York, NY 10019. All communiqués will be edited for content and length.










DRAWING BOARD

• *LE PROJECT TRIANGLE [PARIS]*

When the City of Lights lifted its 31-year ban on high-rises last July, Swiss architecture firm Herzog & de Meuron set to work designing this striking 50-story glass pyramid at the Porte de Versailles for a group of businesses that host conventions. Because of its orientation and shape (it resembles a pyramid from one angle and a thin fin from another), the structure will reportedly cast no shadows on adjacent buildings. The pyramid will hold offices, restaurants, a conference center and a 400-room hotel and is scheduled for completion in 2014.
—*Katherine Lagomarsino*

HERZOG & DE MEURON

PROJECT WITH HEART

• *[JAGUAR ROOM] JACKSONVILLE, FLORIDA*

Smartly surfaced in vibrant Corian, this state-of-the-art playroom designed by Edwin Schlossberg for Wolfson Children's Hospital offers young patients activities proven to ease the suffering and isolation of a hospital stay. It boasts a flat-screen TV, Xbox 360s, PCs and a video-conference pod for connecting with friends, family and even celebrities. Hockey star Pat LaFontaine founded Companions in Courage to create rooms like this in every children's hospital in the United States.—*Nisi Berryman*





LOGGING ON

• *[DETANK.COM]*

Designer, architect and London gallery owner Rabih Hage has launched a sophisticated online think tank for design lovers. Search through must-see exhibitions and, on the site's forum, weigh in on such subjects as collecting design art. Perhaps one of the site's best features is that you can check the going rate for collectible furniture and lighting at auction. —*KL*

WHEN IT COMES TO HOUSEKEEPING, AMERICANS RANK CLEANING THE KITCHEN AS THEIR No.1 MOST REWARDING TASK.

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A BETTER IDEA

• *SL4 VASE*

Konstantin Slawinski's 5 1/2-inch glass cube is framed with a stainless-steel clamp that has four different openings, ranging from small to large. Just turn the clamp and you'll have a vessel to hold everything from a single bud to a bridal bouquet. Designed by Adam + Harborth ($90; CharlesandMarie.com). —*Arlene Hirst*



ECO TICKER

ABOUT EVERY THREE MONTHS, AMERICANS THROW AWAY ENOUGH


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Capsule Carafe Danish Crafts

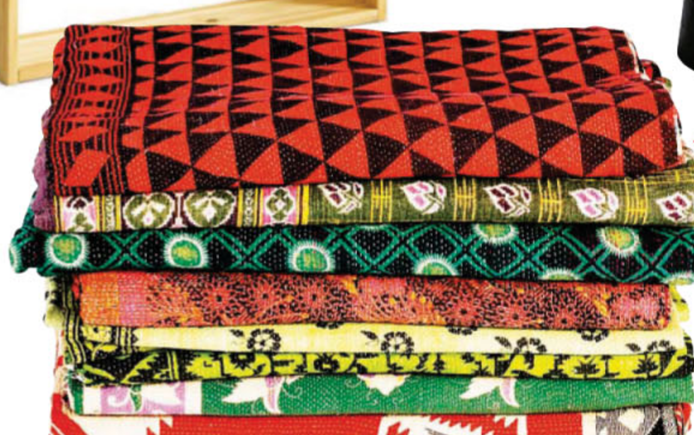
Young Danish designer Charlotte Hargreave's whimsical pill-shaped vessel has a lid that also functions as a drinking glass. Use it on your nightstand or station it on a café table. The mouth-blown piece—available in blue or the green shown here—holds 16 1/2 ounces and stands 8 3/4″ tall ($120; ReformSchool Rules.com).

Wästberg Lamp by Ilse Crawford

A new Swedish lighting company makes an auspicious debut. Its first collection includes this handsome task light by the English designer. Crawford chose cast iron for its stability, porcelain for its glow and beech for its warmth (5 1/4″D x 23 1/2″H x 23 1/2″ L, $550; DWR.com).

Smith & Hawken Vertical Garden

Grow up! Use this upright planter as a freestanding unit or mount it on a wall. The kit includes two polyethylene panels, a cedar frame and a watering system. Water goes through a reservoir in the top and drains down. The excess is collected in a tray at the bottom (22″W x 6″D x 59″H, $399; Smithand Hawken.com).



Hay Antique Quilts

These Technicolor coverlets are made from cast-off saris, handpicked by the Danish company from marketplaces in India's Rajasthan area. Each one-of-a-kind piece is made from five layers of fabric that are stitched together by hand (around 55″ x 78″, but measurements vary, about $285; ModObjects.net).

Written by Arlene Hirst

ALUMINUM TO REBUILD OUR ENTIRE COMMERCIAL AIRLINE FLEET. . . .

LAMP: PHILIP KARLBERG



G is for joy.
The new G Coupe with VVEL.
At your feet rests a euphoria-producing pedal that commands an award-winning 330-horsepower V6 engine, driven by VVEL. This superior technology allows the engine to breathe efficiently for increased power while amazingly using less fuel*. Couple this with a new 7-speed automatic transmission and be prepared to let some endorphins loose.
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Inspired Performance
*Compared against prior generation non-VVEL engines. 2009 EPA fuel economy estimates, 18 city/26 highway. Use for comparison only. Your mileage may vary. Always wear your seat belt, and please don't drink and drive. ©2008 INFINITI.

*word

HIGH/LOW

• [PLATES]

Come and get it. Our blue-plate special will have you lining up for seconds with these two lovely pieces for two different budgets. Our HIGH *Laque de Chine* dinner plate from Haviland is hand-sprayed Limoges porcelain rimmed in platinum ($95; Haviland.fr). Our LOW *Delfina* dinner plate from Z Gallerie comes in a similar dreamy blue, with a thinner platinum rim ($13; ZGallerie.com). —*KL*



Word•du•Jour

Staycation

A vacation spent in the comforts of your own home.



HOME ECONOMICS • [THE TOUGH SELL MADE EASIER]

Cheer up. Eco- and buyer-friendly improvements might help you hold the line on your asking price. Here's how to entice buyers without making costly renovations:

■ **Listen to your broker.** Nan Miller, with Prudential Connecticut Realty in Rowayton, recommends: "Get two or three brokers to look at your house and give you their thoughts about what you need to do to get it ready for sale." Don't resist their suggestions just because you don't like them. This isn't your home any longer; it's a place you're selling.

■ **Make it green**. Green homes can bring in more greenbacks. Get your utility company to do a free energy audit and put your renovation dollars toward whatever they recommend. "Then you can market the house as energy efficient," says Alison Rogers, a broker with DG Neary Realty in Manhattan. Improvements could be anything from using low-VOC paints to replacing nonfunctioning appliances with ones that have high Energy Star ratings.

■ **Make it clean.** Smokers and people with pets often become desensitized to smells. "Have a friend walk through for a sniff test," Rogers suggests, and pull up smelly carpeting if you have wood floors underneath. Bathrooms should be immaculate, so go after dingy grouting



with a bleach-soaked toothbrush. Replace cracked sinks, tubs, toilets and tiles and give walls a fresh coat of paint, sticking with neutrals like white or ivory.

■ **Look at the outside**. "If the front door is dirty and the paint is peeling, it will set the tone for the rest of the house," says Miller. If the exterior needs painting, have it power-washed and then you might be able to get away with just touching up the doors and the trim. Clip trees or bushes that cut off light.—*Julie Connelly*

DESIGNER'S SECRET SOURCE

• [MANUFACTUM.COM]

"This German website offers an interestingly curated assortment of home goods, often with retro charm, like a Rührfix hand-operated mixer designed in 1931, a glass bottle for catching flies, great-looking Zeuss "Rolodexes" and real-feather shuttlecocks."—*Steven Sclaroff, designer*

FOR THE 2012 OLYMPICS LONDON WILL PROVIDE ATHLETES WITH

STEVEN SCLAROFF: ROLAND BELLO





SHOP

• ***[IMA DESIGN CENTER]*** *Indianapolis*
To complement its design arts department, formed just over a year ago, the Indianapolis Museum of Art has opened a retail space filled with contemporary furnishings not widely available in the United States, much less Indiana. Find classic pieces by Charles and Ray Eames and Isamu Noguchi, along with more recent designs by Konstantin Grcic, Hella Jongerius and Maarten Baas. Michael Graves has designed a jewelry line exclusively for the store (4000 Michigan Rd., 317/923-1331; IMAMuseum.org). *—KL*



EAT

• ***[SOFRA]*** *Cambridge, MA*
Chef Ana Sortun (Oleana) has opened a second Cambridge eatery serving eastern Mediterranean food. Designed by Cheryl and Jeffrey Katz, the space features kilim-draped banquettes and copper tables from Turkey. Mezze platters (5 items for $9) include such delicacies as whipped potato with almond and garlic, Moroccan-style goat cheese with cilantro, or zucchini fritters (1 Belmont St., 617/661-3161; SofraBakery.com). *—Donna Paul*



SEE

• ***[THE CHACE CENTER, RISD]***
Providence
Rhode Island School of Design, known for launching high-profile careers, has added a bold new building to its museum complex. Conceived by Spanish architect Rafael Moneo, the 43,000-square-foot Chace Center, clad in glass and brick, contains exhibition space, a theater, classrooms and a new RISD Works gift shop (20 N. Main St., 401/454-6500; RISDMuseum.org). *—KL*

STAY

• ***[MONDRIAN]***
South Beach
Morgans Hotel Group chose Dutch wunderkind Marcel Wanders (Moooi, Droog Design) for this playful, neo-baroque 335-room condo hotel. Practically every element, from the ornate winding staircase in the lobby to the clever Miami-themed delft tiles in the kitchens, bears Wanders's magic touch. Owners have the option to custom-design their interiors with Wanders himself. Studios start at $645 in season. (1100 West Ave., 305/672-2662; Mondrian-Miami.com). *—Nisi Berryman*



FRESH FRUITS AND VEGETABLES GROWN ON CITY ROOFTOPS. . . .

SOFRA: DONNA PAUL; CHACE CENTER: ERIK GOULD.



*word

CITY REPORT • [LOS ANGELES]

The city with a penchant for tearing down and building anew is injecting fresh life into its cherished old buildings. Four 20th-century classics add 21st-century vitality.

Church & State, a new French brasserie from Steven Arroyo, of Cobras & Matadors, moves into the former 1925 loading dock of the National Biscuit Company. The dining room is strung with Edison lights and decorated with antique mirrors and subway tiles. On the menu: oysters on the half shell, house-made charcuterie and steak *frites* (1850 Industrial St., 213/405-1434). By re-inventing the lobby and creating a downstairs lounge, Rios Clementi Hale Studio rejuvenated the beloved **Mark Taper Forum,** the 1965 circular theater designed by modernist Welton Becket. An extruded-aluminum ceiling now offsets a vintage Tony Duquette abalone-tiled lobby wall. The swanky lounge is furnished with curved banquettes in gold upholstery (135 N. Grand Ave., 213/628-2772; CenterTheatreGroup.org). **Fred Segal Green,** an eco-friendly home store carved from an old restaurant space at the 1960 Fred Segal Santa Monica, features hand-blown Esque Studio glassware, Kazuhiko Tomita's rattan *Banana* chair, and hand-turned wood from Friedemann Bühler (500 Broadway, 310/395-5699). In 1996 Philippe Starck renovated the **Mondrian Hotel** (originally a 1959 apartment building). Now, the hotel dons an even newer look complete with a mushroom-inspired concierge center and a Lucite indoor swing, both courtesy of New York designer Benjamin Noriega-Ortiz. Guest rooms provide airy views (from $395/night, 8440 Sunset Blvd., 323/650-8999).—*Laura Hull and S. Irene Virbila*



Church & State



Mark Taper Forum



Fred Segal Green



Mondrian Hotel

TEST YOURSELF • [GREEN QUIZ]

By Ernest Beck

What isn't green nowadays at your house? From the lightbulbs to the bed linens and everything in the fridge, sustainable and all-natural products are finding their way into our lives—along with a growing eco-consciousness. Assess your green awareness with this test:

1.
Aside from adding more plastic to landfills, bottled water is also environmentally unfriendly because it is often shipped long distances. Which of these waters is bottled in America?

- A *Jana*
- B *Poland Spring*
- C *Cloud Juice*
- D *Voss*

2.
Organic cotton is grown without any chemicals. What percentage of global cotton production is certified organic?

- A *less than 1 percent*
- B *25 percent*
- C *50 percent*
- D *almost all*

3.
Automakers are racing to design cars that are more fuel-efficient. What's GM's new electric car called?

- A *the Jolt*
- B *the Volt*
- C *the Current*
- D *the Plug*

4.
If every household in the U.S. installed a water-efficient faucet, how much water would be saved annually?

- A *60 million gallons*
- B *100 million gallons*
- C *60 billion gallons*
- D *100 billion gallons*

1. ANSWER: B. The National Resources Defense Council offers several studies on bottled water versus tap water on its website: NRDC.org.

2. ANSWER: A. For more information about organic cotton, check out the Organic Trade Association's website at OTA.com.

3. ANSWER: B. Find your car's energy-impact score at FuelEconomy.gov.

4. ANSWER: C. For more information on water-efficient faucets, log on to EPA.gov/watersense.

REPLACING ONE BOX OF TISSUES IN EACH U.S. HOUSEHOLD WITH

CHURCH & STATE: LAURA HULL; MARK TAPER FORUM: TOM BONNER; FRED SEGAL GREEN: JOHN ELLIS.



mirage

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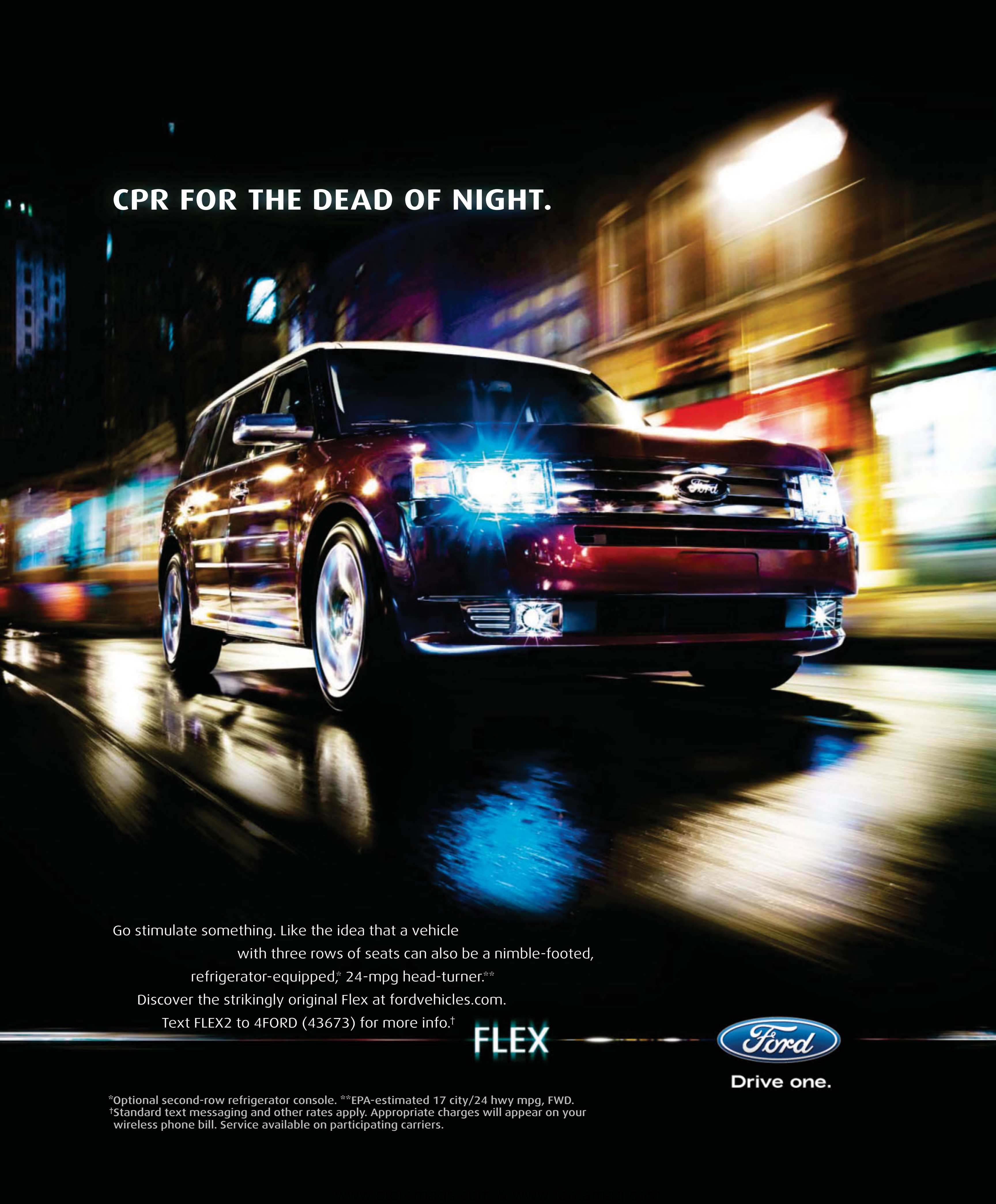


HEART'S DESIRE

• *[F!NK DESIGNS WATER PITCHER]*

Bravely bright, these matte-finish anodized-aluminum water pitchers provide a sample of Down Under talent. The Australian firm founded by designer Robert Foster originally made the piece for a Canberra restaurant—proof of its durability. The stylish pitcher is available in six bold colors, and every one is individually hand-finished (11 3/4" x 7" x 4", $195; ApartmentZero.com). —*Arlene Hirst*

TISSUES MADE OF RECYCLED CONTENT COULD SAVE 163,000 TREES.


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Tula dinner plate ($44) and bowl ($29)

Kravet *Linkage*

Kravet *Global Dots*

Kravet *Vicuna Pebble*

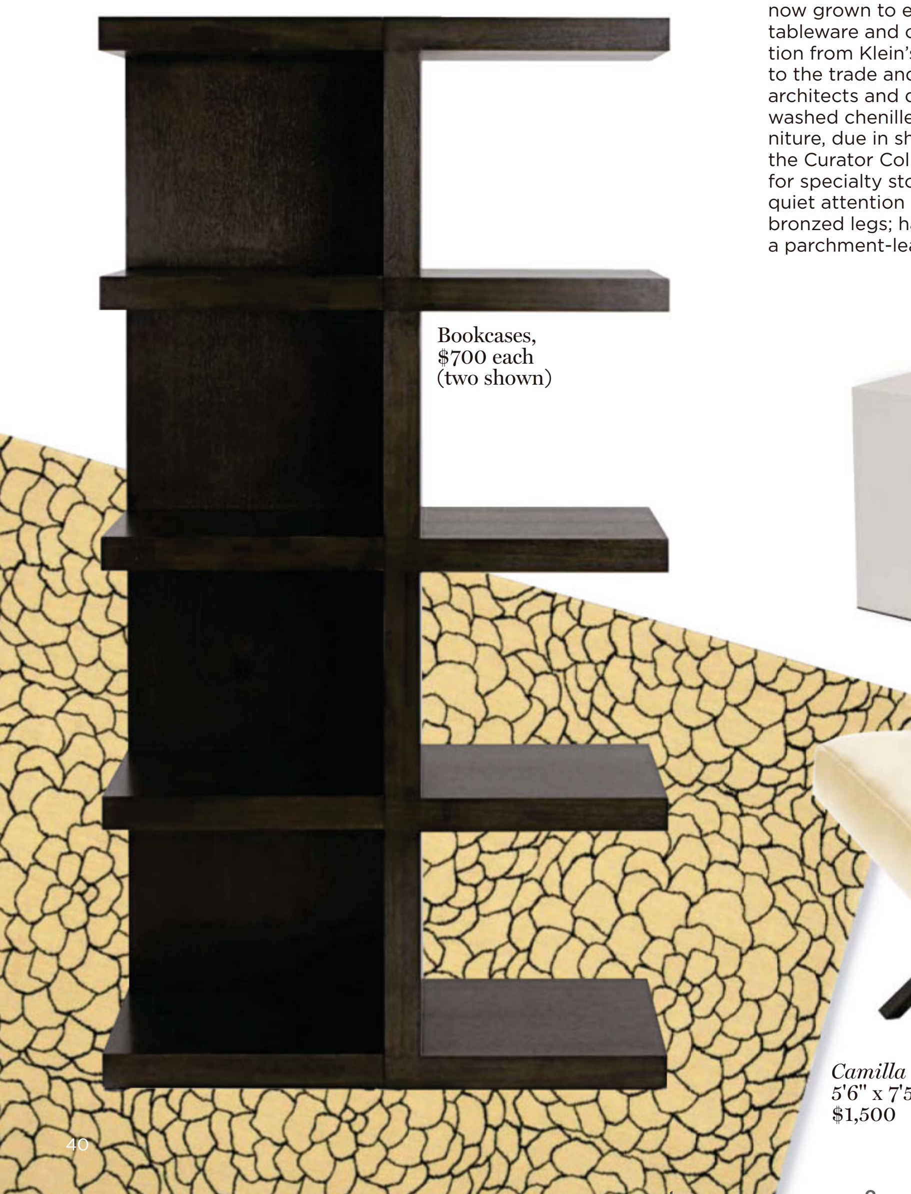
Kravet *Loose Weave*

Kravet *Dapper*

Calvin Klein

THE NAME IS SYNONYMOUS WITH TIMELESS MODERN DESIGN. AND WHILE KLEIN HAS LEFT THE COMPANY, HIS SENSUOUS MINIMALISM LIVES ON.

Under the leadership of creative director Amy Mellen, Calvin Klein Home has now grown to encompass fabrics and furniture—joining bed and table linens, tableware and carpets. Both the fabrics and the furniture take their inspiration from Klein's fashion and accessories collections. The textiles, which are to the trade and are manufactured by Kravet Couture, a top purveyor to architects and designers, feature Japanese-inspired motifs, luxurious linens, washed chenilles and subtle metallics, all in a lush neutral palette. The furniture, due in shops this month, includes a line for Macy's. The other group, the Curator Collection, with more elaborately refined pieces (shown here), is for specialty stores. This sculptural and sophisticated furniture shines with its quiet attention to detail. Prime examples are the occasional chair with satin-bronzed legs; hand-rubbed walnut bookcases; and walnut nesting tables with a parchment-leather pull. It's all about quiet glamour.—*Arlene Hirst*



Bookcases, $700 each (two shown)

Camilla rug, 5'6" x 7'5", $1,500



Nesting tables, $950 each

Occasional chair, $1,250

DAVIES AND STARR


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OUR KITCHEN THAT INSPIRES
THE BEST CONVERSATIONS?"
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No Mere Trifle

AN OLD-FASHIONED ENGLISH DESSERT GETS A SIMPLY DELICIOUS, MODERN MAKEOVER. **BY VICTORIA SPENCER**



For years, the trifle, an extravagant old-fashioned holiday dessert with English origins, meant layers of sherry-soaked sponge cake, jelly, custard and whipped cream, all displayed in a cut-glass bowl. Today, this festive dessert is evolving, as modern chefs tinker with the concept, experimenting with their own flavors.

Chika Tillman, of the dessert-only restaurant ChikaLicious in New York, is a trifle lover. Her daily menu often includes one, infused with seasonal flavors. Here, for your holiday entertaining, we adapted Tillman's recipe for pumpkin-caramel trifle with spice cake (we also developed our own rich chestnut-coffee version made with chocolate cake). No stickler for tradition, the chef substitutes mousse for the custard and forgoes whipped cream topping for ice cream. And she serves her trifle in individual portions—no grand glass bowl required. *See Resources, last pages.*

PRODUCED BY SUSAN TYREE VICTORIA. FOOD STYLING BY ROSCOE BETSILL. PHOTOGRAPHS BY JIM FRANCO.

Pumpkin-Caramel Trifle with Spice Cake

Pumpkin Mousse
- 1 envelope (1/4 oz.) unflavored gelatin powder
- 1 (15-oz.) can pumpkin (not pie filling)
- 1 cup granulated sugar
- 1 1/2 cups well-chilled heavy cream

Spice Cake
- 4 tbsp. (1/2 stick) unsalted butter, plus extra for buttering the pan
- 3 large eggs
- 1/2 cup sugar
- 1/2 cup cake flour
- 3/8 tsp. kosher salt
- 1/4 tsp. cinnamon
- 1/8 tsp. nutmeg
- 1/8 tsp. ground cloves

Brandy Syrup
- 1/4 cup sugar
- 1/4 cup brandy or cognac

Toasted Pecans
- 1/2 cup pecan pieces
- 2 tbsp. unsalted butter

- 1 pint caramel ice cream, softened

1. To make the mousse, put 1/4 cup cold water in a small heat-proof bowl and sprinkle the gelatin over it. Set aside for 10 minutes for the gelatin to soften.

2. In a large bowl, whisk together the pumpkin and sugar. Meanwhile, set the bowl of softened gelatin over a pan of simmering water and cook until the gelatin is clear. Immediately whisk the hot gelatin mixture into the pumpkin mixture.

3. In the bowl of an electric mixer fitted with a whisk attachment, whip the heavy cream

until soft peaks form. Fold the whipped cream into the pumpkin/gelatin mixture. Chill for at least 3 hours or overnight.

4. To make the spice cake, preheat oven to 350°F. Butter and then line bottom of 9-by-13-inch rimmed baking sheet with parchment paper, leaving a 2-inch overhang at each end. Butter paper.

5. Line a fine mesh sieve with cheesecloth. In a heavy-bottomed saucepan over medium-low heat, melt 1/4 cup butter. Do not stir, but watch carefully. Eventually, solids will drop to bottom of pan. When they are dark brown, remove butter from heat and strain through cheesecloth into a medium bowl. Set aside and let cool until lukewarm.

6. In the metal bowl of a standing mixer, whisk together eggs and sugar. Set bowl over a saucepan of barely simmering water and whisk constantly until sugar has dissolved and mixture is warm to touch, about 3 minutes. Return bowl to mixer base. Using whisk attachment, beat at high speed until mixture has tripled in volume and has consistency of softly whipped cream (about 5 to 10 minutes, depending on mixer). While eggs are being beaten, sift cake flour, salt and spices into a bowl and set aside.

7. When eggs have tripled in volume, turn off mixer and remove bowl from stand. Sift one-third of flour mixture over eggs and use a rubber spatula to fold in gently. Sift and fold in remaining flour in two more additions. Stir 1 cup of batter into browned butter. Quickly fold butter mixture into remaining batter until just combined.

8. Pour batter into prepared pan, spreading evenly with a rubber spatula. Bake in middle of oven until top is browned and cake shrinks away from sides of pan, about 12 to 15 minutes. Invert onto rack, peel off parchment and cool.

9. To make the brandy syrup, in a small heavy saucepan over medium heat, stir sugar with 1/4 cup water until sugar has dissolved. Add brandy. Let cool and refrigerate, covered.

10. To prepare pecans, in a small skillet over medium heat, melt butter. Add pecans and cook, stirring, until toasted, about 3 minutes.

11. To serve, trim 1/8 inch from around edges of cake. Cut cake into 16 squares. Put 1/4 cup mousse in bottom of each of 8 glasses and spread slightly. Sprinkle 1/2 tablespoon pecans over mousse and add a square of cake. Brush cake with brandy syrup. Lightly spread 1 tablespoon softened ice cream over cake in each glass. Repeat one more layer as before, except for ice cream. Instead, form an oval scoop of ice cream to top trifle: using two metal serving spoons, scoop ice cream with one spoon and put other spoon over top of ice-cream-filled spoon to mold. Repeat for remaining glasses. *Serves 8.*

Chestnut-Coffee Trifle with Chocolate Cake

Chestnut Mousse

- 1 envelope (1/4 oz.) unflavored gelatin powder
- 1 1/2 cups unsweetened chestnut purée
- 2 1/2 oz. milk
- 1 cup granulated sugar
- 1 1/2 cups well-chilled heavy cream

Chocolate Cake

- 4 tbsp. (1/2 stick) unsalted butter, plus extra for buttering pan
- 3 large eggs
- 1/2 cup sugar
- 1/4 cup + 1/2 tbsp. cake flour
- 1/4 cup + 1/2 tbsp. cocoa
- 3/8 tsp. kosher salt

Rum Syrup

- 1/4 cup sugar
- 1/4 cup rum

- 1 (14.8-oz.) jar candied chestnuts
- 1 pint coffee ice cream, softened

1. To make the mousse, prepare gelatin as in pumpkin mousse recipe. Combine chestnut purée, milk and sugar in the bowl of a food processor and process until smooth. Whisk the hot gelatin mixture into the chestnut mixture. Whip cream, fold into chestnut mixture and chill as for pumpkin mousse recipe.

2. Make cake as for spice cake above—prepare the brown butter and whip together the eggs and sugar. Sift together the cake flour, cocoa and salt, and fold into the egg/sugar mixture as above. Bake and cool.

3. Prepare rum syrup as for brandy syrup, substituting 1/4 cup rum for the brandy.

4. Layer in 8 glasses, substituting candied chestnuts for toasted pecans and coffee ice cream for caramel ice cream. *Serves 8.*



Graphic Designs

BLACK AND WHITE TEAM UP TO CREATE HIGH-CONTRAST PRODUCTS WITH ATTITUDE.



Bodo Sperlein's *Arcadia* plate ($85) and bowl ($98; ClioHome .com) pop against this cotton-and-rayon embroidered *Modana* fabric ($93/yard; FSchumacher .com).

Produced by Katherine E. Nelson. Written by Katherine Lagomarsino.

DAVIES AND STARR



Bohemian Black and Extra White paints from Sherwin-Williams give a family room an edge.



Sugalite **pendant in MDF, resin and black lacquer** (16” sq., $650; ShineEveryDay.com).



“If you have a black and white interior, include something with a punch of color, like saffron drapes.”
—Kerry Joyce, interior designer

“Traditional patterns, such as a damask, look new again when done in black and white.”
—Jessica Lagrange, interior designer



Boldly graphic polyester cushion by Bo Concept (15” sq., $51; BoConcept.com).

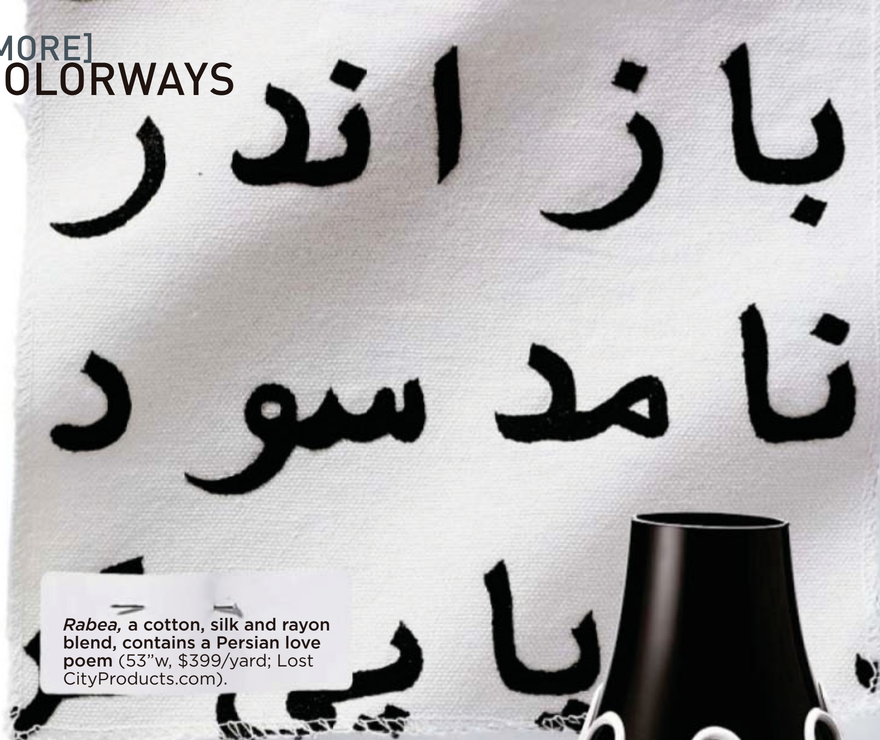
Endless **hand-knotted Tibetan wool runner** (2 1/2’ x 9’, $2,500; Madeline-Weinrib.com).



Black-lacquered chest inlaid with bone (38 1/2”w x 33”h x 17”d, $5,200; SylvanSF .com).

DAVIES AND STARR





Rabea, **a cotton, silk and rayon blend, contains a Persian love poem** (53"w, $399/yard; LostCityProducts.com).

Who Knew?

- Separate Oscars were given for art direction between 1940 and 1966: one for black-and-white and one for color movies.
- Since they were introduced in 1912, more than 345 billion Oreo cookies have been consumed.
- The translucent white fur of a polar bear directs solar heat to the bear's black skin to keep the animal warm.

"For a sleek modern look, pair a simple white sofa with walls painted in black and white stripes."
—James Martin, The Color People

"Benjamin Moore's Superwhite is the ideal contrast to pure black and it's the perfect backdrop to black-and-white photographs."
—Vicente Wolf, designer





Emmanuel Babled designed the handblown *Kyklos* vase in black and white glass (15 1/3"h, $2,320; Venini.com).



From top: *Chelsea* cotton sateen sham ($70); ***Hollywood Glam* duvet** ($625, queen) **and *Chelsea* silk coverlet** ($725, queen; Ankasa.com).

Waterhouse wallpaper in *Devils* for Brunschwig & Fils (price not yet available; Brunschwig.com).



India Mahdavi's *Bluffer* fauteuil features subtle yellow piping ($8,700; RalphPucci.net).

DAVIES AND STARR

TheModernMix

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Calvin Klein Home

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| For more information, visit The Modern Mix online at www.MetHome.com |

Metropolitan Home

Small Perks

ARCHITECT KELLY MONNAHAN TURNED A FRIEND'S ONE-ROOM MANHATTAN FLAT INTO AN OPEN OASIS WITH A GREAT KITCHEN. **BY FLANNERY HOARD**

It's no secret that if space is your top priority, Manhattan is probably not the place for you. Rooms can be tiny; kitchens are usually an afterthought. But settling for such limitations wasn't going to work for Paul DesOrmeaux. The simple luxury he refused to sacrifice in order to live in New York was coffee made in his beloved high-tech, built-in Miele system. He needed a gourmet kitchen and apartment to match.

DesOrmeaux had decided to downsize from a one-bedroom in the West Village. "I have a nice, big house up on Cape Cod, so I figured I didn't need one here, too," he says. To create his dream home, DesOrmeaux, who works for the Internet advertising company Tremor Media, turned to an old friend from Boston, architect Kelly Monnahan. "If I was ever going to have a place that was exactly what I wanted, I'd have to buy something and completely redo it," he says. "I've known Kelly for years and really liked what he'd







To save space in the diminutive kitchen, with its custom maple cabinetry, Monnahan set a two-burner Miele cooktop sideways in the tapering marble-topped counter and placed a Vola faucet to the side of the sink. Top: Monnahan sits beside client Paul DesOrmeaux.

LUCAS ALLEN

ROGERS



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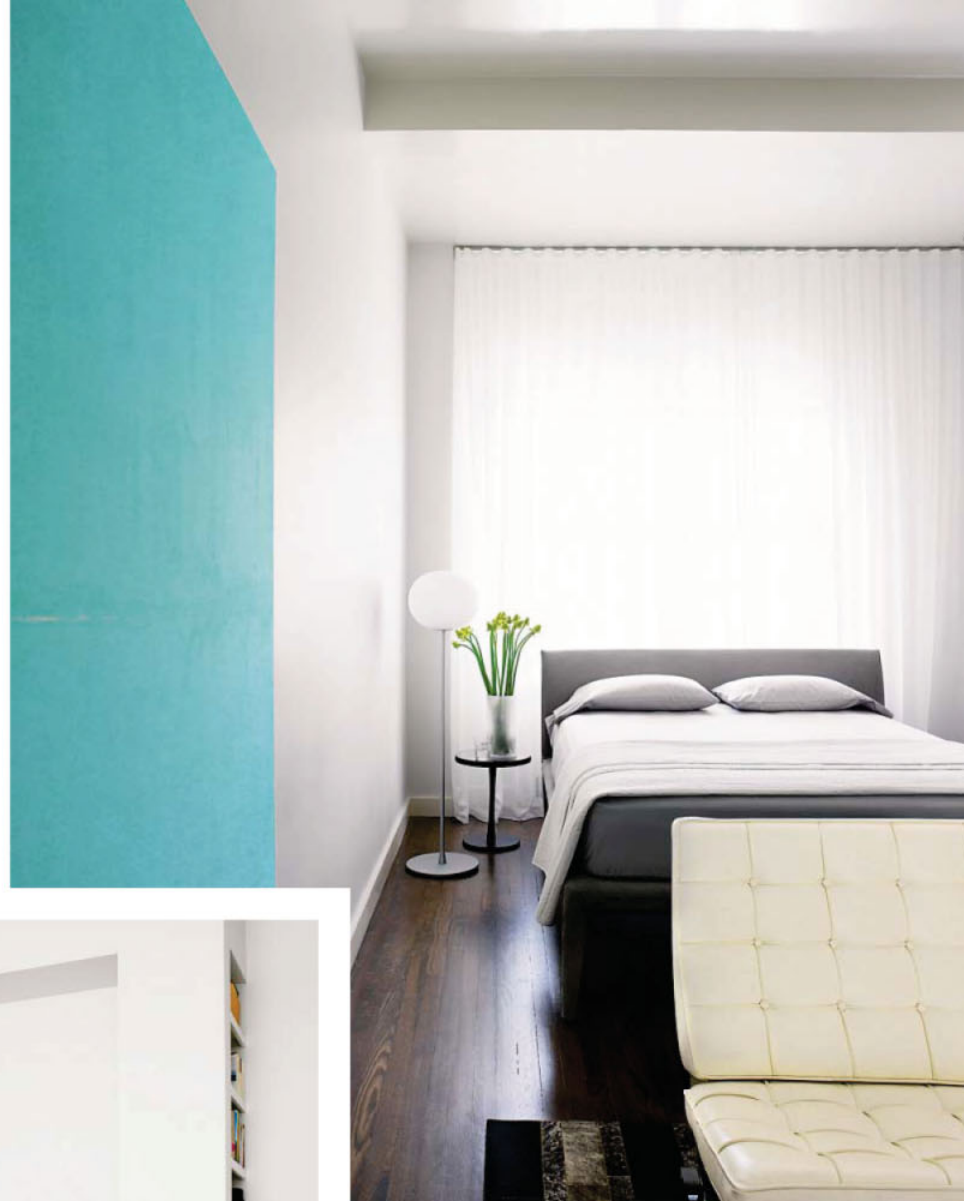
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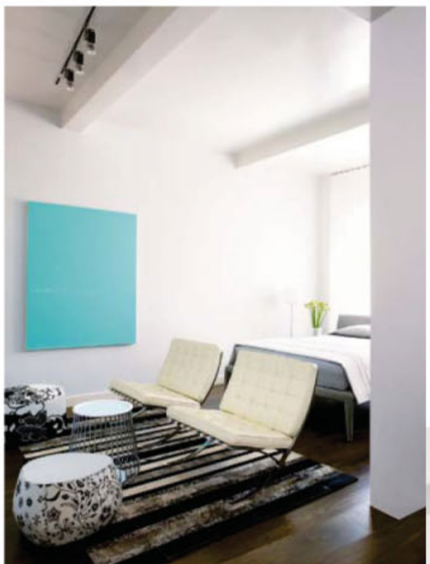
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The sleeping area of Paul DesOrmeaux's studio is anchored by a *Breakfast* bed by Mario Bellini for B&B Italia (out-of-production) and Jasper Morrison's *Glo Ball* lamp for Flos; the living area (below) includes Mies van der Rohe *Barcelona* chairs, Moroso's multifunctional *Fjord* poufs and a *Wifi* table by Liv'It on a rug from Montage in Boston (the painting is by Lloyd Jackson, a friend of Monnahan and DesOrmeaux); newly built-out walls (bottom) create space for open shelving and storage.







"PAUL WANTED TO BE **ABLE TO ENTERTAIN GUESTS** AND NOT FEEL THAT THEY WERE ALL STANDING IN HIS BEDROOM," SAYS KELLY MONNAHAN.

done to his own home" (*MH,* Sept '06). So, when a 448-square-foot studio came up for sale in an art deco building in Manhattan's Chelsea neighborhood, he brought Monnahan aboard for the renovation.

Monnahan immediately saw that the apartment's old floor plan needed to be reworked. He knocked out walls to open up the previously enclosed kitchen and make use of wasted space at the entry. "Paul definitely wanted a real kitchen, and his absolute must was the built-in coffeemaker," Monnahan says. To create space and allow room for the island DesOrmeaux wanted, Monnahan custom-designed cabinets and countertops that gradually narrow to make the kitchen feel larger.

A Miele two-burner cooktop was turned sideways to fit into the shallow counter, and a full-size Franke sink has a Vola faucet on the side rather than the back to make the most of the space. "I like to entertain but not to cook," DesOrmeaux says, "so I just needed somewhere to heat things up and a deep sink to hide the dishes." A full-size dishwasher is camouflaged under the counter.

The other appliances are neatly aligned on the wall. Stacking refrigerator and freezer drawers from SubZero sit underneath Miele's multitasking oven and that famous coffeemaker. "I really wanted to be able just to push a button and get my coffee—and now I can," DesOrmeaux says. "I feel like I should start selling it to the neighbors."

Just off the kitchen, the bathroom was refinished

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www.scavolini.com



MODERNICA: Classic Fiberglass Chair
Modernica acquired the original press and materials to manufacture the fiberglass shell chair as it was originally made in 1950. The Classic Fiberglass Chair comes in 16 colors and is available with a broad range of bases. Chairs may be purchased online and at authorized retailers worldwide.

www.modernica.net



CIRCA LIGHTING
Alexa Hampton's Lucille table lamp is but one of the many classic lighting creations from the industry's foremost designers offered by Circa Lighting. Visit the company's boutique showrooms or website.

www.circalighting.com



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Created by one of Italy's premier design houses, the One and Only collection features a white lacquer occasional table with polished stainless steel accents. The entire finely crafted collection is available in the U.S. exclusively at Cantoni.

www.cantoni.com/oneandonly





In the sleeping area (left) a Florence Knoll credenza provides storage for clothes and files and holds a *Delta* lamp by B&B Italia; art by Lloyd Jackson. The new shower (bottom) features dark 12-by-24-inch Riverbed stone tiles from Shep Brown in Boston and Vola fixtures from Hastings Tile and Bath.



for a much sleeker feel, its old tub replaced by a bigger shower finished in large charcoal-colored stone tiles. Two steps down from the kitchen is an open space containing the living and sleeping areas.

To conceal load-bearing columns and structural elements that once jutted into the room, Monnahan built out the walls and incorporated shelves, thereby creating smooth lines and clean angles. "I have a very simple aesthetic," Monnahan says. The new shelves offer a decorative display area beside the television, and a second set around the corner provides storage for stereo components and books.

The sitting area is grounded by a simple striped rug from Montage in Boston and a pair of Mies van der Rohe's *Barcelona* chairs that DesOrmeaux brought from his previous apartment. Monnahan had them recovered in white leather. Black and white poufs from Moroso function as footstools, tables or even extra seating during parties.

Although most of the furniture is new, the B&B Italia bed by Mario Bellini and the classic *Barcelona* chairs from Knoll also came from DesOrmeaux's previous apartment. "Kelly picked those out," DesOrmeaux says. "Whenever I needed something, I'd call him and ask him what to get. I just don't have that design gene."

Behind the living area, the muted bed seems to recede into the back wall. "I like to do all the furniture and finishes myself, and I didn't want the bed to be the focus of the space," Monnahan says. "And Paul wanted to be able to entertain guests and not feel that they were all standing in his bedroom." Adding to the effect, behind the bed is a wall of sheer white drapes concealing the apartment's only window, which was slightly off-center. "I wanted to clean up the lines," Monnahan says. "The fabric allows the light to come through, but it feels sort of like a backlit, glowing wall."

Pops of color from art by friend Lloyd Jackson brighten the crisp white walls painted in Fine Paints of Europe's Grey Mist. The walls meld seamlessly into ceilings painted in the same shade but with a brilliant gloss. "You can't see exactly where the wall ends and the ceiling begins, so they feel higher than they are," Monnahan says. Lighting helps. Due to building restrictions, lights couldn't be recessed, so Monnahan installed track lighting throughout and is quite pleased with the result. He says positioning the lights to reflect off the walls and ceiling makes the space seem brighter and more open, while recessed lighting can actually make ceilings appear darker.

As for DesOrmeaux, he couldn't be happier in his small space. "Somehow, Kelly managed to put things in here I love that I didn't even tell him I wanted," he says. "I think I can stay here forever."

See Resources, last pages.

WHITE HOT!

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CHARLES P. ROGERS: Handcrafted Beds
Charles P. Rogers contrasts the solid hardwood and stainless steel Mies bed with the supple white leather of the Poole headboard. The company offers a choice of woods and leathers. The complete collection of classic and modern styles and a free catalog are available online.

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SMALL-SPACE TIPS
from Kelly Monnahan

1 Instead of a back-splash behind a vanity, extend a wall mirror down to the countertop, making it appear to go on forever. If possible, also mirror at least one side of the vanity.

2 Try pulling furniture away from walls and arranging it to create new spaces. Don't feel you have to rely solely on the shape of a room to determine the way it can be used.

3 To make a small window on a large wall feel bigger, drape window walls from floor to ceiling and wall to wall. Hospital track hardware is a simple, clean way to hang drapes.



Narrow windows on a large wall get amplified by statement-making drapes fashioned from Verner Panton's bold *Geometri* print for Maharam (60"w x 120"h, $1,540/panel; TheShadeStore.com).



PORTABLE-INDUCTION COOKTOPS *The ultimate space savers*

When you find yourself severely short on counter space, a full-size four-burner cooktop can seem a waste. If you aren't an aspiring gourmet, a portable-induction burner could be the answer to your dilemma. A big step up from your college hot plate, **these high-tech appliances use magnetic energy** to transfer heat directly to cookware. With more than 90 percent of the heat going straight to the metal pan, these burners speed up cooking, conserve energy and make for a safer kitchen by staying cool even when the pan is hot. Just unplug the burner and hide it away when you don't feel like cooking. Viking's sleek portable-induction cooker (left) has a ceramic top and MagneQuick induction power (from about $500; VikingRange.com). Similar cooktops are also available from Circulon ($250; Circulon.com) and Fagor ($200; FagorAmerica.com).



With 30 possible color combinations, the *Candy* storage ottoman is a bright way to stash things away (19"dia x 17 3/4"h, $474; Calligaris.it).

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—*The New York Times*

Written by Flannery Hoard

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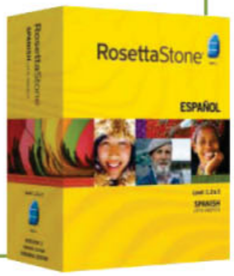
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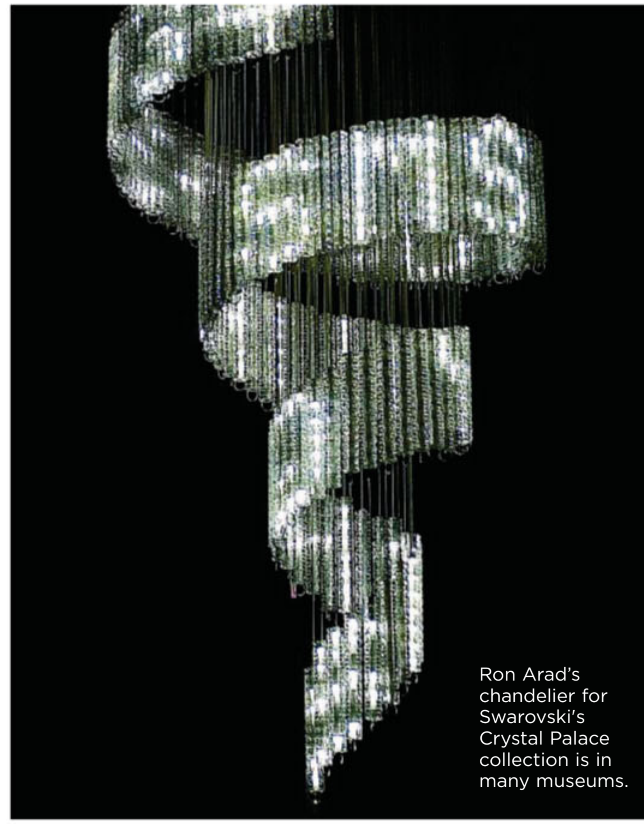
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Ron Arad's chandelier for Swarovski's Crystal Palace collection is in many museums.

Nadja Swarovski

THE FIFTH GENERATION TO WORK IN THE FAMOUS FAMILY FIRM, SHE'S GIVEN OUR HOMES A NEW KIND OF GLAMOUR. **BY STAFFORD CLIFF**

Her grandfather inspired Coco Chanel and Christian Dior to use crystal. Now Nadja Swarovski, applying the same principle to interiors, has commissioned some of the world's top architects and product designers to work with the company's glittering stones for the Crystal Palace collection, creating a sensation and rethinking the chandelier in the process.

1 It's been said that you have elevated the company's image from kitsch to couture. Doesn't kitsch sell better?
Well, I have to say, I never use the word "kitsch." If you're thinking of little figurines as kitsch, then that is somebody else's connotation, not mine. We have about 500,000 collectors worldwide.

2 Was the Crystal Palace contemporary chandelier collection your idea? What was the inspiration for it?
We had begun to reinvent ourselves within the fashion industry, and I wanted to see if that same equation would work for interiors—namely, to use cutting-edge designers. We came up with a list of people, put our product in their hands and let them run with it. Putting their vision into reality was the hardest part of the process.

3 What is it like working with so many different designers?
Designers are master visionaries. Every once in a while, somebody comes up with a design that is so obvious, but we just didn't think of it. For example, Tord Boontje's *Blossom*. His brief was to reinvent the chandelier, and we were all expecting something very geometric. Suddenly, there was this very organic blossom—it blew everyone away.

4 Who is on your wish list of designers you'd most like to work with in the future?
The wish list is so long. A lot of people are also coming to us wishing to participate, which is an incredible honor. All the

NADJA SWAROVSKI: ROGER MOENKS





From top: Tord Boontje's *Blossom* chandelier; Sonoro's crystal-adorned radio alarm clock (Saks.com); limited-edition *Pagola* vases from the Daniel Swarovski Home Accessories collection (Swarovski.com).

major architects in the world—my gosh, I'm curious to see their interpretations.

5. Did anyone say no?
One person said that it was too much of a challenge for him. That was Ron Arad, but we persisted and the things he has done are really stunning.

6. Why did the chandeliers make such a sensation?
When we started the project, I didn't see any chandeliers at all—anywhere. Even within Swarovski, people said the chandelier seemed dead. I thought, "That is precisely why we have to create something to revive it." I think that we were definitely a stimulus to the industry as a whole. We have also tried to put them in rooms where you don't expect them. Now it's okay to have a chandelier in the kitchen or the bathroom.

7. What's next? What new products are in the offing?
We continuously strive to create innovative products, such as a combination of crystal with certain plastics or silicone. And then, of course, we are creating special cuts of crystal for designers: Andrée Putman launched her stone in September.

8. There's been talk of Swarovski hotels in the works. Are they imminent?
Nothing imminent yet. Right now, it's a matter for us to determine our strategy. How do we want to position ourselves in the market—and where? But it's not yes or no. It's when.

9. Do you have a favorite chandelier from the collection? And do you own one?
I have two at home; that's all I have room for. Yes, I do have a favorite, but I can't say which one.

10. Do you have a master plan in mind?
We plan to evolve beyond the chandelier, and there is a huge potential in the home. I think that cocooning is still going on; people want their bespoke environment, and we want to create products that are relevant to that.

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TRADE SECRETS

Jeff Andrews of Jeff Andrews-Design
www.jeffandrews-design.com

Why did you become a designer?
Design has always been a part of my life. I spent many years as a choreographer and moved to interior design several years ago. The transition seemed natural to me as both are visual and interactive. I like to approach design as choreographing a room; bringing a space to life with the interplay of its elements and the movement of people through it.

What inspires your designs?
Although it might sound cliché, I am most often inspired by my clients. The process of getting to know them, their needs, design desires and dilemmas are often the intriguing beginning of the design process for me.

Who are some of your influences?
Roy McMakin had a great influence on me as a contemporary furniture designer. His was the first work I really connected with. The interior photography of Tim Street-Porter has also had a large impact on how I see interiors. Through Tim I have learned about light, balance and proportion.

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Collecting with a Click

THE GROWTH OF VINTAGE-DEALER "MALLS" ONLINE IS CHANGING THE WAY THE WORLD SHOPS FOR ESOTERIC DESIGN. **BY CARA GREENBERG**

Was it really less than a decade ago that antiquing was a wildly popular weekend activity? We'd get up at dawn to compete for bargains at bustling flea markets and drive countless miles in search of tag sales and estate auctions. It was fun, to be sure, but not very efficient. Now it seems almost quaint, as designers, dealers and a growing number of collectors exchange the car for the keyboard.

"In the past, people shopped randomly, and it took a substantial amount of time. Now you can shop the worldwide market in an hour," says Michael Bruno, who founded the behemoth website 1stDibs (1stDibs.com) in 2001 to market the wares of a handful of French dealers, modeling it on the multiple-listing services of the real-estate industry. As a former real-estate agent looking for a new venture, Bruno's genius was to put the fabled Paris flea markets online, with all the excitement of discovery intact. "Our goal was to bring the freshest goods to the Web as fast as we could," he says. And so it remains: "A dealer can find a piece on Tuesday and it's online Wednesday."

Expected to exceed $400 million in sales for 2008, 1stDibs is by far the biggest player in the electronic antiques marketplace. The site now features 500 top dealers in 16 U.S. localities, Paris and London, who collectively list more than 1,200 new items each week—most in a midcentury modern idiom, though a group of highly vetted traditional antiques dealers from the Art and Antique Dealers League of America recently joined the group. The instantaneous nature of the site and of its several smaller emulators, including three-year-old Vintage & Modern (VandM.com) and recently launched Bond & Bowery (BondandBowery.com), makes them handy mirrors of the latest collecting trends. The keyword-driven search process has changed not just the how of collecting, but the what, because of its built-in propensity for easily searchable designer



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names rather than broader styles or genres. "Sales are tied to names," says Bill Indursky, a partner in Vintage & Modern, where more than 60 quality dealers have set up shop. Once dealers call attention to the work of a forgotten maker like Line Vautrin (the French "poet of metal" who created whimsical gilded jewelry and mirrors in the 1940s and '50s) by offering it online, it is very easy to explore the universe of such items.

The most-clicked things at present, according to Bruno, are the imaginative, exquisitely crafted midcentury furnishings that were produced in limited numbers by designer-artisans and designer-decorators like Paul Evans, Phillip Lloyd Powell, Michael Coffey, Karl Springer, Billy Haines, Ado Chale, Charles Hollis Jones and others, which are detailed in a new book, *Modern Americana: Studio Furniture from High Craft to High Glam* (Rizzoli), by Todd Merrill and Julie Iovine. (Merrill was one of the first American dealers to join 1stDibs.) Highly original decorative work made in small factories and workshops has become more sought after than the mass-manufactured designs that Eames, Nelson and Saarinen did for Herman Miller and Knoll and that held sway for so long. It was 1stDibs and its vanguard coterie of dealers, including not only Merrill but Paul Donzella, Lost City Arts, Liz O'Brien, Reform and many more, who gave rapid exposure to this new collecting category as it emerged.

With designers and decorators now doing much of their legwork online, there's generally less foot traffic in antiques stores, hurting places like Hudson, New York, where the 65 antiques shops that line the imposing 19th-century main street had become the town's main draw. Thus, most antiques professionals, in Hudson and elsewhere, now have a Web presence—either as a member of a multiple-listing website or on their own—as well as a storefront. Merrill maintains his showroom in lower Manhattan, even though, he says, "way over 50 percent" of his business now comes from online sales, and he estimates that at least two-thirds of his sales begin with an online interaction. "The Internet is the most amazing shopping tool," he says. "It has changed our business completely. More than half our sales are overseas. That wouldn't have been possible before."

The global component can hardly be overstated. "I just sent a George Nelson console to Japan and six-foot-tall mirrored

obelisks to Australia, and it all got there just fine," says Diana White, the owner of Needful Things in Sag Harbor, New York, and a flagship dealer on Vintage & Modern. "The Australians are mad for '60s modernist furniture, especially from the California studio movement," Indursky observes, "and China is buying back its own antiques."

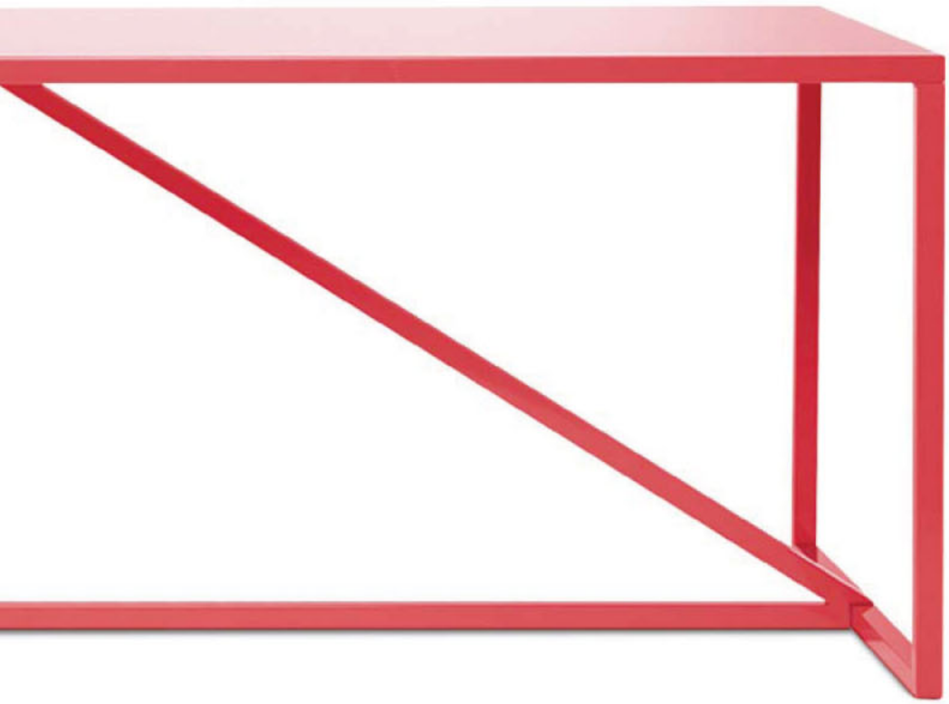
Individual stores' websites are becoming increasingly elaborate. Espasso, which specializes in handcrafted furnishings made of exotic hardwoods from owner Carlos Junqueira's native Brazil, has a dramatic TriBeCa gallery and another in Los Angeles. A year ago, Espasso joined 1stDibs, where the names of Brazilian designers like Sergio Rodrigues, Jorge Zalszupin and Joaquim Tenreiro are on a long list of suggested search terms. "After 1stDibs, business got an unbelievable boost," Junqueira says. He beefed up his own website and hired a full-time employee to work exclusively on Internet sales. New clients may visit his showrooms first, Junqueira says, but once they've seen his setup and the quality of the material he sells, "they don't need to come in any longer—they just order through the site."

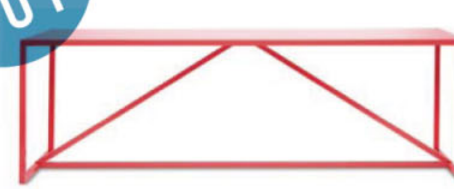
Fortunately, not all the adventure is gone. The element of surprise still exists. Even when trawling the websites, unexpected finds do surface, and the odds of a happy accident are much better than in the old days, when, as Indursky puts it, "people ran around looking high and low for the perfect chair." Although 1stDibs and its ilk focus on attracting members of the design trade, who may make dozens of purchases for every one made by the average consumer, the general public is increasingly using the sites and enjoying the benefits, not least of which is transparency. "It's very easy to see what's available and what prices are," Bruno points out. Against his site's clean white backdrop, "the eye can go very quickly, and designers can do great work, because they can access so many options."

However, there are signs that collecting is not going to be strictly sedentary from now on. Some upscale multi-dealer malls, like New York City's Center 44, which mimics the Internet marketplace but in brick and mortar, are doing well, and for exactly the same basic reason as the new websites. "Buyers can swoop in and see a lot of stuff quickly," says Indursky. "It's all about convenience."

All the items on these pages have recently been offered for sale online.







Metropolitan Home January/February '09

having your way with white



The serene bedroom of David Goodhand's master suite, designed by Darryl Carter (p.94).

What is it about white? Some people are no doubt drawn to its intimations of purity and innocence. Others see it as the ultimate in chic. It's certainly popular. In fact, white tops the color chart. Benjamin Moore's 180 shades of white represent 60 percent of the company's paint sales. One of the best things about white, of course, is that it works in any environment, any period, any style. For this issue, we've chosen five modern homes that take a fresh look at white: a renovated house in Seattle; a Connecticut Cape Cod; a porch-wrapped hideaway in Napa; a weekend place in upstate New York; and a Washington, D.C., apartment. Since all these locations mix old and new, high and low, we think there are ideas in each story for anyone enamored of snow, egret feathers and orange blossoms—and most of the ideas are great no matter what color you paint your walls. Enjoy!—*The Editors*

GORDON BEALL

See Resources, last pages.



Making Light

Contrasts add character to Ron and Anna Rosella's living room, dominated by a 19th-century Italian mirror and an 18-foot sofa by Rodolfo Dordoni for Minotti. Paola Navone's crinkly *Ghost* chairs for Gervasoni are paired with the company's lacquered *Log* tables. D. J., the Chihuahua, scurries under Arco's *Code* bench by Miriam van der Lubbe; art over the sofa (from left) is by Angelina Nasso and T. L. Lange.



of It

Glamorous White:

Stuart Silk Architects used grand gestures and a cleansing palette to turn a disjointed Seattle house into an elegant, wide-open home.





White

walls reflect light, but they seldom reflect warmth—a problem that has plagued man ever since he first set trowel to plaster. But white houses don't have to be cold and clinical, as Stuart Silk Architects recently proved with the remodel of a four-story home atop Seattle's Queen Anne Hill. Tempering white's chilly hauteur with warm woods and a host of theatrical flourishes, the designers injected an air of understated glamour that's more Fred and Ginger than Mies and Meier, more ermine than ice.

Homeowners Ron and Anna Rosella purchased the house a dozen years ago, when their son, Rhett, was 9. They were enticed by its central location and its stellar views of the city, mountains and bay. Unfortunately, the 1901 structure had endured many decades of reckless remodeling, leaving a warren of glum rooms linked by a circulation plan so disjointed that you practically needed a trail of bread crumbs to find your way around. The Rosellas wanted more light and more access.

Silk and his colleagues, design principal Aaron Mollick and project manager Dave King, tore down extraneous walls, expanded the living room and hid mismatched girders inside oak box beams. "The beams really modulate the house," observes Silk. To correct the circulation issues, the team eliminated wasted space upstairs, creating a breathtaking two-story entry hall. Now, floor-to-ceiling windows flood the foyer with light and views, while a 12½-foot pivoting glass door deposits visitors at the foot of a sinewy steel staircase. "The house desperately needed some drama," says Silk.

This page, from left: Design principals Aaron Mollick (left) and Stuart Silk with Anna Rosella (and Yorkie Stella); the dining area features stiletto-legged *Liz_b* chairs from Poltrona Frau and an Urban Hardwoods table topped with a craggy slab of black walnut. Opposite: Parallel counters wrapped in white CaesarStone lend both simplicity and order to the galley kitchen. Art on the back wall is by Eric Bashor.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY JOHN GRANEN. WRITTEN BY FRED ALBERT.







Anna's biggest grievance with the old house was the kitchen. Dark and dated, it offered little connection to the living spaces or the view. The design team doubled the kitchen's size and opened it to the surroundings, choosing a galley layout to maximize the long, narrow space. A backsplash covered in back-painted glass reflects light (and the architects' minimalist approach), while a new window lets Anna savor the city's skyline from her sink. The opposing island stretches 24 feet, its snowy CaesarStone top and catwalk proportions offering an expansive stage for entertaining.

Although the kitchen looks like an obsessive-compulsive's dream, Anna admits she's actually not especially neat. "That's why I put that little pantry down there," she says, gesturing toward a larder concealed behind a trio of retractable doors. "If I'm having a dinner party and I'm running behind, I throw everything in and close the door and it looks perfect."

The white walls throughout took their cue from the CaesarStone, since it was easier to match the paint to the counters than the other way around. "Seattle gets gloomy in the winter," Anna says, "and I wanted everything to look crisp when it was gray." White's also a welcoming backdrop for the couple's extensive art collection, which incorporates everything from abstracts to advertising—most notably the vintage billboard on the mezzanine promoting an Argentinean weather girl (opposite). "It was her smile that attracted me," Anna says. "She just looked cheeky to me, like, 'I'm the weather girl, and you'll believe anything I say.' "

This page: On the second-floor mezzanine, newly revealed stairs to the bedrooms offer a view past a Lynn Criswell canvas to the front door; a Michael Webb painting peers out from a guest room at the end of the hall. Opposite: A CasaDesús ottoman anchors the adjoining sitting area, whose fireplace was stripped of excess adornment, making it appear as straightforward as the David Kroll painting above it.

Ron

Rosella, a produce wholesaler, left the decorating to his wife, whose approach was as forthright as her personality. "I didn't follow any rules," she explains, "because I didn't know the rules." Playful contrasts (the bedroom's ebony-colored faux-hoof lamps, the old-school chandelier hanging over the muscular steel staircase) keep any trace of coolness in check. Inspired by Christian Liaigre's Mercer hotel in New York City, Anna anchored one side of the living room with a taut, 18-foot Minotti sofa, offset by a quartet of crinkled-linen chairs (much of the furniture came from Limn in Seattle). A space age *Altavilla* coffee table by Studio Cappellini rests atop a tawny Oushak carpet that's nearly threadbare in spots. Although the rug merchant offered to repair the damage, Anna graciously demurred. "Everything here is so white and crisp and clean and new, I just wanted to mix in something old," she says.

While visiting a local antiques mall, Anna spied a massive 19th-century mirror salvaged from a northern Italian villa. Although it was out of her price range, she returned every week to visit it. "One day I showed up and it had a big sign on it for 40 percent off, and it was in my range," she declares. The piece was too tall for her living room, but she didn't let that deter her. "I thought I could squeeze it in—like trying to get into a pair of jeans." In the end, she removed the gilded frame and simply leaned it atop the glass.

"This was the first time I ever did anything like this," admits the novice decorator. "There were a few mistakes, but nothing you can't hide in a storage room."

D. J. makes himself at home in the master bedroom, where a leather-wrapped Poltrona Frau *Jackie* bed by Jean-Marie Massaud is paired with Erich Ginder Studio's faux-hoofed *Wilderness* lamps. "It was just unexpected to see these lamps in a bedroom," explains Anna. "I thought they'd add interest against the stark white of the room." The lamps' dusky bases echo the colors in the Isa D'Arleans painting.







What the Pros Know

All whites are not created equal. (Benjamin Moore alone offers 180; the Rosella house was painted in its Simply White.) Whites fall into two camps: warm whites (those with yellow or red undertones) and cool whites (those with blue or black undertones). The former instill comfort, the latter are best for crisp, minimalist spaces. Leatrice Eiseman, a color consultant and the director of the Pantone Color Institute, cautions against mixing the two in the same room. "The warmer white will start to look dingy," she says. To distinguish them, compare paint chips under natural light; the underlying colors will be apparent. When combining several shades of white in a single room, as in the Rosella bathroom, it's best to vary textures and sheens. The marble tile, acrylic tub and painted cabinets work together because their finishes reflect light differently. You can achieve a similar effect by mixing gloss and matte paints.





Hovering

over the city like a cloud, the third-floor master suite embraces expansive views of snow-capped mountain ranges and ferries criss-crossing the silvery waters below. "It's pretty nice, especially on a crisp winter night," Anna says. "It just seems like everything twinkles." A sliding door reveals the bathroom, a luminous domain paved in Carrara marble mosaic tile in a "subway" pattern, installed from floor to ceiling. The same stone—in its slab form—wraps the top of the vanity and frames two sides of the shower, which is otherwise defined by a single glass panel.

"I didn't want a shower door," Anna explains. "I just wanted to be able to step in and out." An elliptical Waterworks tub in a high-gloss finish rests in front of the window; sliding doors lead to a small deck and access to the roof.

Schultz Miller oversaw the renovation of the 6,600-square-foot house, which took a year from start to finish. During that time, Ron kept his distance, letting his wife handle all the details. "He just wanted to know when he had to take his clothes out of the closet and when he could bring them back again," Anna recalls with a laugh. When he eventually showed up on the job site, the contractor stopped him to ask who he was.

Although it took Anna ten years to figure out what she wanted from the house, she thinks the planning paid off. "I'm really happy with it. It's not cluttered. It's easy and manageable," she says. "And the light! At different times of the day, each room lights up. It's almost like they're in their own little spotlight."

This page (from top): Book-matched Carrara marble surrounds an oversize sink in Anna's bath; a concrete drum table designed by Stuart Silk Architects services the shower, which is outfitted with Dornbracht fixtures. Opposite: A *.25* tub from Waterworks rests atop shimmering squares of marble mosaic tile from Ann Sacks; Orizzonti's sleekly retro *Moheli* chair by Paola Navone has a storage drawer in its seat.

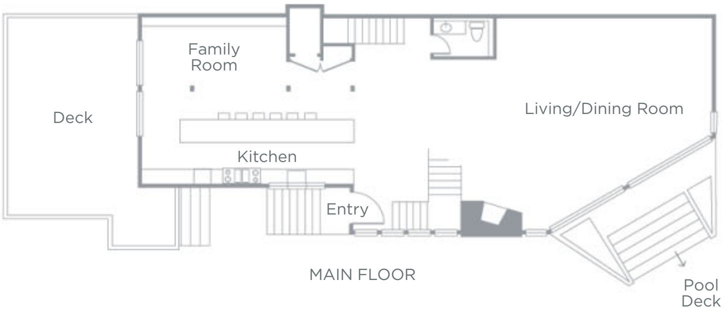


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Details

[1] A 19th-century gilded chair mitigates the contemporary look of the bedroom sitting area, which is oriented around an existing fireplace reclad in Carrara marble.
[2] Putting the staircase opposite the front door added drama but ran the risk of blocking a view. The architects engineered the dramatic stair to be as thin as possible, using oak treads to dampen sound and instill warmth.
[3] In the living room, a T. L. Lange painting echoes the colors in an African mask; a cylindrical *Aoy* lamp by Achille Castiglioni for Flos rests atop MDF Italia's *Edgar II* table by Bruno Fattorini.
[4] Art is everywhere in the home. Here, an architectural fragment hangs in a basement hallway that doubles as a gallery.
[5] A ceramic sculpture by Debra Fritts rests atop a tree stump that Anna Rosella found in Malibu. The glass wall behind it shields the staircase to the basement; Anna proposed this approach after seeing it in a Woody Allen film.
[6] Anna asked the architects for a grand entry, and she got it. "Every house should have a big door," she says.
[7] The architects' mantra was "reduce, reduce, reduce." Kitchen stools resemble simple oak boxes, and the backsplash was edited down to a sheet of back-painted glass. The custom exhaust hood expels air with minimum fuss.
[8] The architects could have put conventional cabinets in the master bedroom, but they thought it would be more fun to create this Mondrian-like assemblage of push-latch compartments.
[9] A sliding door encloses the master bath; the recessed handle was fabricated from stock aluminum channel.
[10] Decking wraps the backyard pool, which offers a peekaboo view of the Space Needle.

See Resources, last pages.

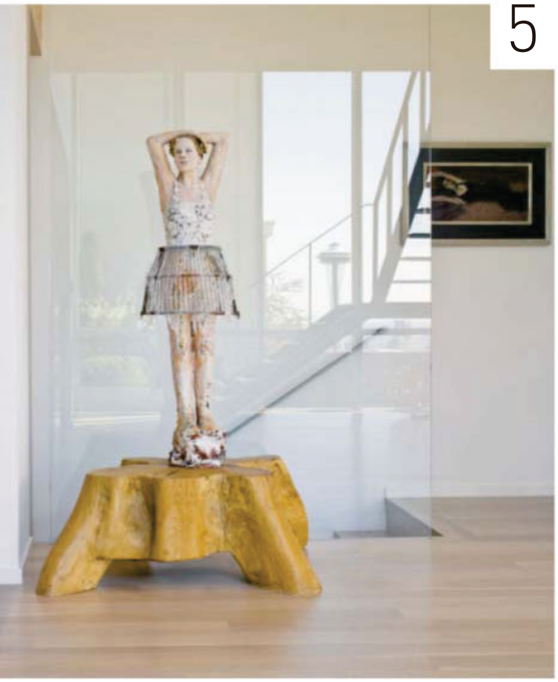



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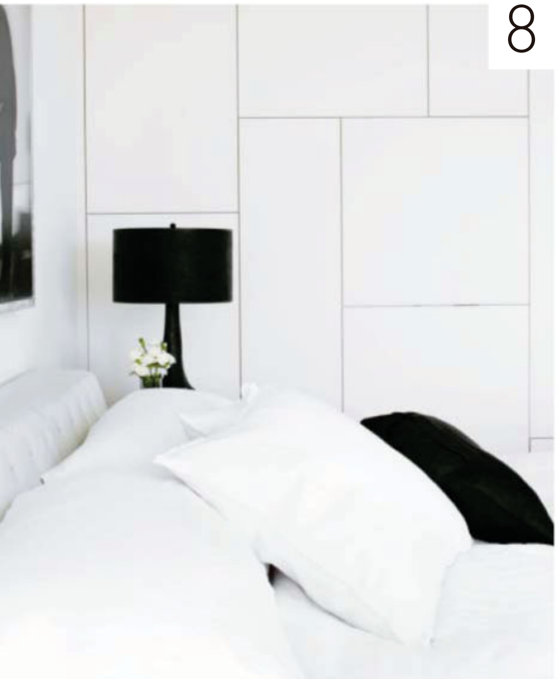
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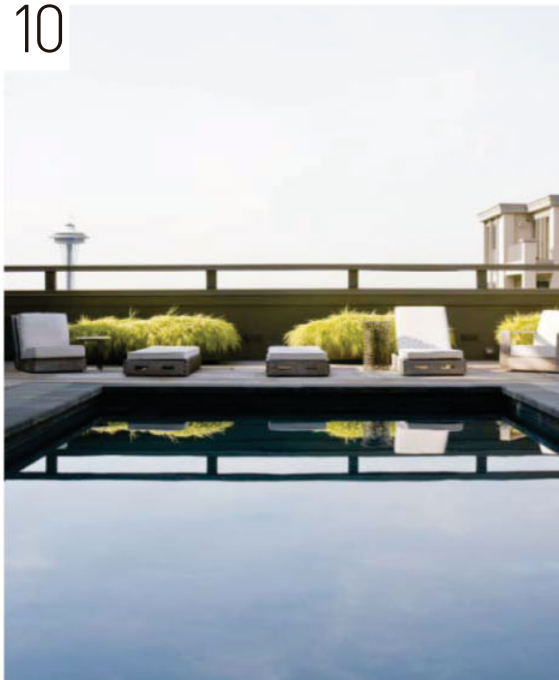
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In a nod to owner Jim White's stint as a foreign correspondent based near Isak Dinesen's Kenya home, the words "I had a farm in Africa, at the foot of the Ngong Hills" are penciled on the wall above the fireplace. Designer Erin Martin topped a 1960s coffee-table base with Calacatta marble (also used elsewhere in the house) and designed the mirror above the fireplace. The slipcovered Verellen Home Collection sofas are from her store, Martin, in Saint Helena. The sculpture of Icarus on the mantel is by Simon Toparovsky.



COUNTRY WHITE: In the heart of ***Napa Valley****, Erin Martin decorated a comfortable and quirky home for a pair of Toronto transplants.*

Carte Blanche

"I had traveled widely and lived all over the world," says entrepreneur Jim White, a former newspaperman. "But when I landed in Napa in 1980 for an assignment on Robert Mondavi, I felt I was truly at home for the first time in my life."

In the early 1990s, after almost a decade of frequent trips from Canada to California for his packaged-food business, Jim started bringing his wife, Carol, a cookbook writer and a former food editor at *Canadian Living*, down to Napa to look for a second home. Five years and several hundred disappointing properties later, the couple stumbled on a 4,200-square-foot French colonial–style house built in the early 1980s by noted landscape architect Jack Chandler.

"Chandler had done some really beautiful things to the house," says Carol, "so we kept it as it was. But when we decided to move here full-time, we wanted a floor plan that suited us better."

In a gut renovation that took three years, architect Howard Backen, contractor Bill Wade of Mitchell Construction, and interior designer Erin Martin transformed the four small rooms and part of the porch on the main level into one large living/dining/kitchen space with an adjoining master suite. Below, at ground level, they created an office for Jim, now a partner in a commercial bakery and in Charter Oak Winery. Plywood subflooring and wall-to-wall carpet were swapped out for hickory-pecan hardwood floors, and plasterboard walls were replaced with actual plaster.

When construction was complete, Erin Martin painted all the walls and ceilings in Benjamin Moore's Swiss Coffee, the perfect backdrop for a creative mix of antique, new and custom furniture, mostly in shades of cream and white.



"White is just so serene and welcoming," says Carol White. "And besides, it just seemed wrong to have a lot of color inside when you have so much greenery right out the window."

Those windows—and a Japanese soaking tub on the porch—offer glorious views of Napa Valley. "The light here changes throughout the day," says Martin. "That constant shift is another part of what gives a white interior its personality and warmth."

But while the home feels welcoming and altogether at peace with the rural setting, there's not a kitschy-cozy touch in sight. "The three words that guided every decision we made," says Jim, "were 'edgy,' 'French' and 'farmhouse.' " Among the decor's cliché-busters are three rustic *Wine Barrel* chandeliers by Bobo that are suspended by thick ropes from the 18-foot peaks of the great-room ceilings. The dining area features a walnut dining table edged in pewter and English wing chairs with arms wrapped in leather strips.

"I saw a chair a while back in a French interior-design magazine that had arms wrapped in scraps of fabric and twine, and I just loved it," says Martin. "And it's smart, too: The arms are always the first part of a chair to go."

That mix of smarts and style is well in evidence throughout the house. When Martin wanted an alternative to the usual rectangular air vents, she designed a series of circles in graduated sizes that were cut out high on the walls around each room. Then, by repeating the motif on the marble range hood and the shower doors, she turned her practical solution into a chic design element.

This page: The Whites (and Linus, their Goldendoodle) "have the best deal on earth," says designer Erin Martin. "Their property is only about an acre, but their views go on for miles." Opposite, from top: The Whites, with Martin (seated), around one of the kitchen's two islands topped in Calacatta marble; a curtain of Perennials outdoor fabric in two tones provides privacy for the Japanese soaking tub.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY JOHN ELLIS. WRITTEN BY SUSAN KLEINMAN.



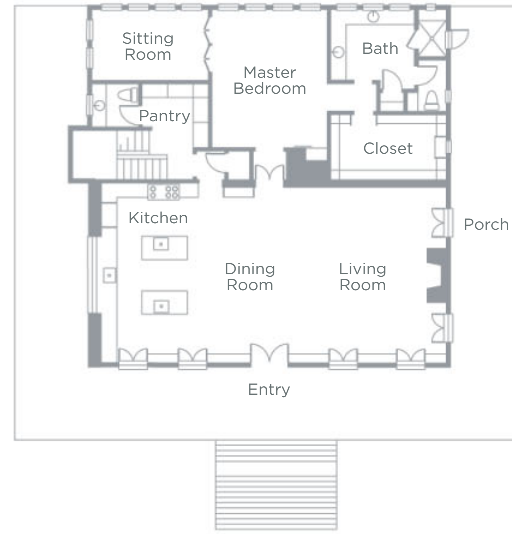
What the Pros Know

Go too cool or too sleek with white, and you're likely to end up with a surgical suite instead of a living room. To keep white warm, advises designer Erin Martin, choose your shades wisely, use a variety of fabrics and finishes and layer texture on top of texture. "All the paint throughout the house is Benjamin Moore's Swiss Coffee," she says, "but we mixed up the finishes: flat here, sheen somewhere else, and milk paint on the ceiling." Surface and furniture textures vary widely throughout the home, from the rich pile of antique Moroccan rugs to the smooth Calacatta marble counters and coffee table; from the white plaster of the walls in the master bedroom to the room's lattice-trimmed wood doors and the faux-fur throw on the bed. "Everything in this home has its own life to it," says Martin, "and the fact that everything is different shades of white is what connects it all."









For the master bedroom, Martin designed a combination headboard/storage unit to supplement the home's scant closet space and upholstered it in flax-colored Belgian linen with nail-head trim. Sliding barn doors that conceal a closet and open to the great room are trimmed in white wood lattice. "The wood doors against the plaster walls add important contrast, even though they are all the same shade of white," says the designer.

Though the third floor's guest bathroom is clad in vintage-looking subway tile and outfitted with an antique tub, the space seems fresh and unfussy thanks to modern pieces like the glass table near the tub and Garth Miller's streamlined, Shaker-like cabinetry.

Carol and the design team spent months sourcing every handle, bolt and doorknob in the house, including the kitchen drawer pulls, which she found in Wales after looking all over the world for the exact cylindrical shape she wanted. But while the Whites were driven by an almost obsessive attention to detail in creating the house, their attitude toward living in it is much more relaxed. Jim's red wines flow right along with the conversation at the couple's frequent parties, and the two guest rooms are always open to their grown children, new granddaughter and far-flung friends.

"Nothing here is precious," says Martin. "When people ask how you make a white space warm, part of it is obviously about the pieces you choose, but honestly, a big part of it is the personality of the people who live here and their great attitude."

See Resources, last pages.

This page, from top: Simple silver-tipped bulbs illuminate the custom vanity in the master bath (the Venetian mirror is architectural salvage); a wire dress form Carol uses to examine the jewelry she designs adds a sculptural element to the white-tiled guest bath. Opposite: The contrast between fluffy fake fur and masculine nail heads epitomizes this stylish home: comfortable and creative but never overly sweet.


RON SUSKIND



David Goodhand's living room sofas are a custom design by Darryl Carter (in Pindler & Pindler's *Antwerp*); the carpet is also a custom design, from F. J. Hakimian. Carter removed the frame from the large William Ivey canvas for a more casual look, to contrast with the refined antiques. The cracked and lacquered eggshell-finish French cocktail table dates from the 1930s (the "vase" is a vintage battery-acid jar); a pair of leather seating cubes are also Carter designs.

A Fresh Start

Traditional White: ***Washington, D.C.,*** designer Darryl Carter blurred the lines between antique and modern in this loftlike makeover for a client embarking on a new life.





If you could manifest the proverbial clean slate (the tabula rasa) or could exemplify

new beginnings, you might well conjure David Goodhand's light-drenched, 3,000-square-foot Washington, D.C., condo, which borrows so heavily from the industrial-loft vernacular, it doesn't look much like a condo at all. But this is no renovated warehouse in a gentrifying neighborhood. The three-bedroom family home is located in the Residences at the Ritz-Carlton, in the district's upscale Northwest sector.

Goodhand leaves behind in another life a six-bedroom Victorian townhouse that he once shared with his former partner and their ten-year-old son, Christopher. It had elaborate moldings and antique furnishings, and after the couple split, it became too much for Goodhand, a software strategist, to handle on his own. He nicknamed it "the jealous mistress" for the demands it made on his time and money. "I used to joke that I left $1,000 on the counter for her every month—something always needed attention," he says.

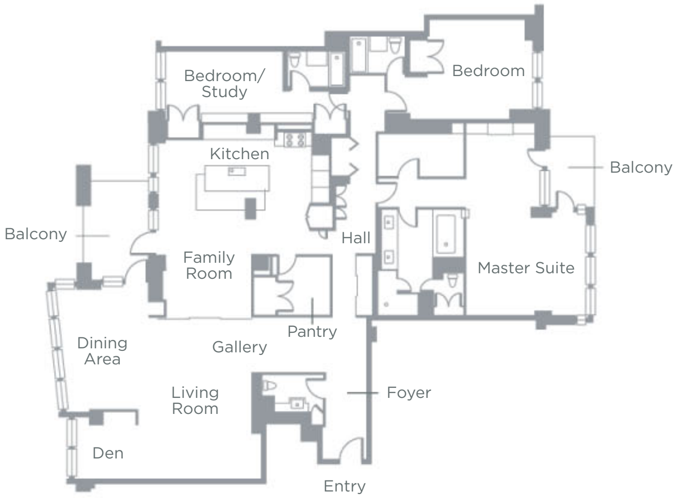
In his new life with his son, he was seeking comfort and versatility, and to make the leap, Goodhand engaged one of Washington's premier designers, Darryl Carter, who is known for building bridges between the past and present with gorgeous yet livable results (his recent book, from Clarkson Potter, is titled *The New Traditional*). The self-taught Carter, who designs much of his own furniture, relishes the marriage of the rough-hewn and the refined, the sleek modern with the aged and sometimes distressed.

This page: Carter chose a 19th-century Anglo-Indian mahogany and marble dining table, French art deco chairs by Jules Leleu and his own *Gwenwood* pendant lamp for the Urban Electric Co. Opposite: Contrasting with reclaimed barn-wood floors, sliding panels made of raw porcelain, silicone and Plexiglas by artist Margaret Boozer separate the dining room from the kitchen and bedrooms.

PRODUCED BY SUSAN TYREE VICTORIA AND BARBARA BOHL. PHOTOS BY GORDON BEALL. WRITTEN BY MARIO LÓPEZ-CORDERO.







To kick-start his new life, Goodhand had to wipe the floor plan clean. The other apartments in the building are divided into smaller rooms and sport the kind of details that might seem fusty to a man fleeing a turn-of-the-century manse—like chair rails and mahogany parquet floors set in a herringbone pattern. "The exterior architecture is very sleek," says Goodhand, "but you walk in, and all of sudden everything's Colonial Williamsburg." The basic footprint was an issue, too. "My favorite kinds of spaces are New York lofts, but how do you get that effect in a brand-new condo with nine-foot ceilings? You tear down walls."

To consolidate space, Goodhand worked with two architects. The first, Donald Lococo, established the new floor plan. The second, Wayne Good, who had worked with Goodhand before, was responsible for the finished structure. "The master bedroom had his-and-hers bathrooms and five separate closets," Goodhand remembers. "We combined them all into one bathroom and one closet." The kitchen, which used to be tucked into the interior and did not have any windows, is now part of one large space that also contains the dining and living areas. "I wanted a sense of openness, something that allowed you to breathe."

Into the resulting blank space stepped Darryl Carter, who planned a straightforward approach. "My vision was to respect the architecture," he says. "All the traditional fittings were very foreign to the space because the exterior is so modern. Instead of trying to make swags and jabots fit over a very plain window, we opted to respond to the window as it was."

This page: The powder room's limestone counter and angular Lacava sink are offset with a 19th-century Italian mirror. Opposite: Christopher decorates the custom sliding blackboard in the kitchen. Cabinets are from Varenna; the countertops are honed pietra cardoza. Carter covered the Simplice Collection chairs from Maxalto in white leather; the stoneware bottles on the table are by artist Ani Kasten.



What the Pros Know

"With so much white around you, you're not so conscious of walls and boundaries. A room that might otherwise seem smaller feels a lot bigger and more modern," says interior and furniture designer Darryl Carter, who used Benjamin Moore's Simply White throughout the Goodhand apartment. "But texture plays a critical role when your surroundings are so cohesive," he points out. Paramount to Carter's scheme were the floors: they are reclaimed barn wood, purposely left rough and painted with Minwax's Winter White. To say that the success of the apartment hinges on them is not an understatement. They are at once tactile, elegant and subtle, providing a graceful but casual base that extends light by reflection and keeps the antiques in the space from seeming too precious. Carter adroitly employed the same formula throughout. "There's a lot of white, but everything takes the pigment differently and you get a lot of dimension just by varying the materials," he says.





Carter's monochromatic scheme came as a surprise to Goodhand. "If you'd have told me up front that we would be furnishing the apartment almost completely in shades of white and black," he says, "it would have sounded completely scary to me." But Carter has built his reputation on his skill with the subtleties of texture and color—particularly white. "The vocabulary in a wide, open setting needs to be very thoughtful and harmonious—from the furniture to the surface selection," says Carter, "because the space reads as one. I don't think abrupt color changes are the intelligent way to go."

Placing antiques in a modern space and making it all look right takes a careful eye and conscientious editing. "Everything has to stand on its own and at the same time not overwhelm," says Carter. So, pay close attention to geometry and how each piece works with the other profiles. "A graceful curve juxtaposed against a bunch of clean, rigid lines can be very poetic," Carter instructs. And not everything has to be immaculate. "Too much perfect is how you end up with a boardroom look." A banged-up farmhouse table or an old bureau with paint flaking off can introduce a sense of ease and comfort. "Worn-out things invite you to use them, so whenever I do put something pristine in a room, I generally always want something near it with flaws that suggest you can actually touch it."

The result of Carter's design chemistry is a palpable harmony, a word that resonates for Goodhand. "The apartment represents a lot of resolution for me and Christopher: it opens a new chapter," he explains. "I don't just have an apartment. I have a home, and I plan to stay for a long time."

See Resources, last pages.

This page (from left): A vintage 1940s wing chair meets Ann Sacks Carrara marble (both tiles and slab) in the master bathroom; the *Chillin'* platform bed from Unica Home was designed by Stefano Cavazzana for Bonaldo (the painting is by William Willis). Opposite: The master bedroom features a Jacques Adnet table, a pair of klismos chairs and an early-19th-century English screen of burl oak.





A narrow strip of ornamental grasses separates the entry walk (at right) from a concrete-paved patio off the dining room. Translucent polycarbonate panels above the dining room's sliding glass doors filter light into the second-floor guest bedroom. Opposite: The Thayer Coggin love seats in the living area are from the Brooklyn shop Rico; the Marcel Breuer *Laccio* coffee table by Knoll came from Design Within Reach. A freestanding wood-burning *Lancer* fireplace by Malm and radiant heat in the concrete floors keep the room toasty in winter.



***ARCHITECTURAL WHITE:** BLACK ON THE OUTSIDE AND WHITE INSIDE, A STRIKING MINIMALIST WEEKEND HOUSE IN THE HILLS OF **COLUMBIA COUNTY, NEW YORK**, LETS THE CHANGING SEASONS ADD A SPLASH OF COLOR.*

INSIDE THE BOX





Some people build their dream homes; others come upon them by serendipity. One couple—she's a commercial real-estate appraiser, he a Columbia University urban-planning professor—discovered the house of their dreams while scouring real-estate listings online after looking for a weekend getaway in the rolling hills of Columbia County, New York, for several years. Their full-time residence is a brownstone in Brooklyn, but they wanted more modern surroundings upstate. They found exactly what they were looking for in a minimalist house on eight bucolic acres.

The house is striking in its long, angular lines and muted palette of tough industrial materials: black aluminum siding, translucent polycarbonate cladding and aluminum-framed windows and doors outside; whitewashed drywall and polished-concrete and painted-wood floors inside. "I fell in love with it instantly," recalls the wife.

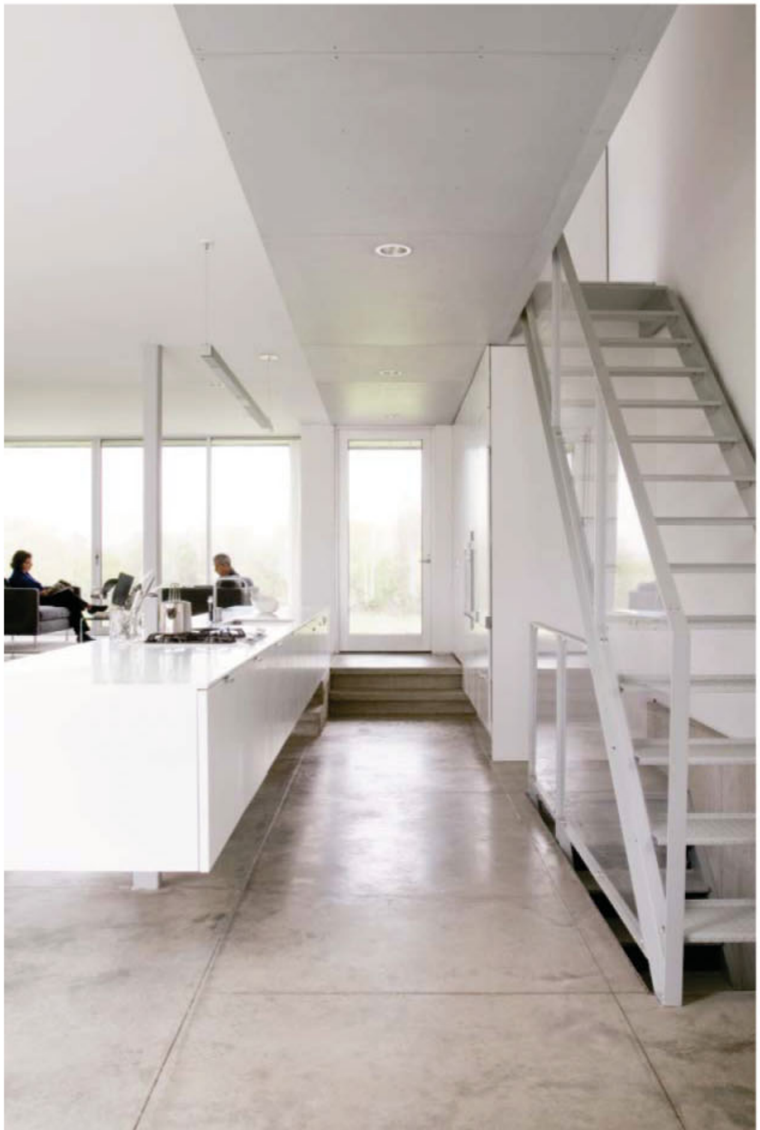
The previous owners of the home were also its designers: David Leven and Stella Betts, the married partners of the New York City firm Leven Betts Studio Architects. The pair drew inspiration from the site, a former cornfield, and the lines etched into the earth by years of tractor wheels and plow blades. Leven and Betts emphasized those linear markings by dividing the house into two long, conjoined volumes. One contains the kitchen, bathrooms and laundry room (neatly ganging together all the home's plumbing), the other a lofty living/dining area and a pair of bedrooms upstairs.

This page: The two volumes of the house are wrapped in skins with differing degrees of transparency: opaque (black aluminum siding); translucent (polycarbonate panels); and clear (windows and glass doors). Opposite: A 20-foot-long Corian island cantilevered above the concrete floor holds an Elkay sink with Dornbracht fixtures. The *Four* painted-steel dining table and folding *Dolly* chairs are from Kartell.

PHOTOGRAPHS BY CHRISTIAN SCHAULIN. WRITTEN BY RAUL BARRENECHE.


SECOND FLOOR
Master Bedroom
Study
Guest Room
MAIN FLOOR
Living Room
Kitchen
Dining Room
Gallery
Garage
Entry







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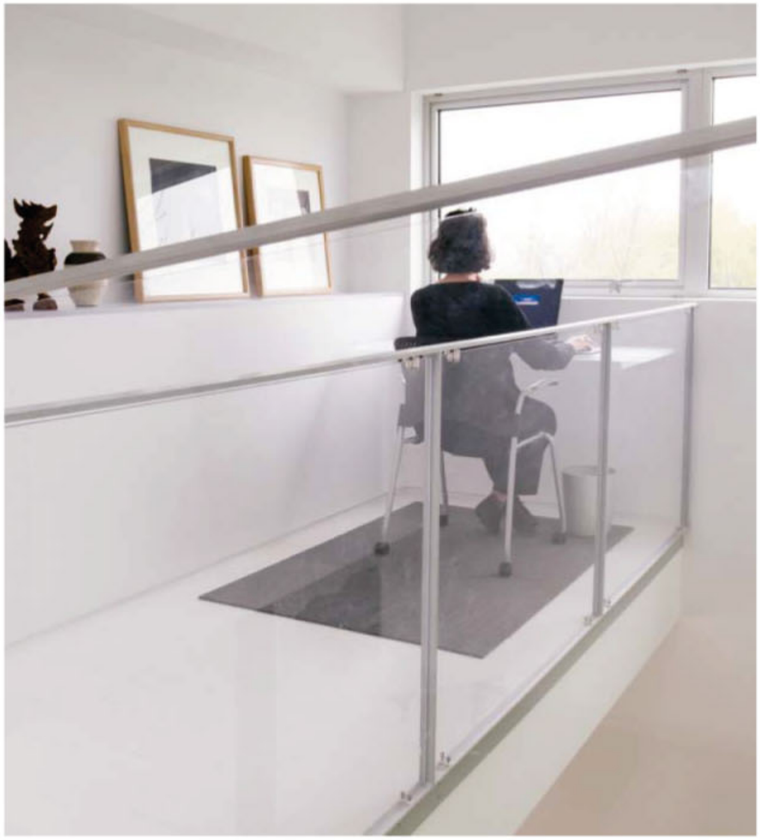
nside the two-bedroom, 2,000-square-foot home, Leven and Betts stuck to a monochromatic palette of white walls (Benjamin Moore's Superwhite), white-tiled bathrooms and painted wood floors in the upstairs bedrooms. (The floors downstairs are polished concrete embedded with radiant heating.) For the architects, whiteness doesn't come from just paint or tiles. "We wanted to play with different levels of glow and different degrees of shine," says Betts. "So there are whites that are opaque, translucent and transparent, and surfaces that are matte, semigloss and glossy."

There's a mix of white tones and textures in every room, especially the kitchen—"a great place to cook," says the wife, who frequents Columbia County's plentiful farm stands and organic farmers' markets. A 20-foot-long Corian-wrapped island, inspired by the boxy sculptures of famed minimalist artist Donald Judd, floats in front of a wall of semigloss painted cabinets.

Above the counter (opposite), the frosted-acrylic treads of a second-floor staircase admit natural light from a skylight, adding to the kitchen's brightness. The bedrooms also glow with daylight softly filtered through polycarbonate walls and reflected off white floors and walls. "It's like being in a cloud," says Betts. "Creating a muted palette for the interior really draws your eye outside."

The owners kept the furnishings muted, too. Aside from brightly colored rugs in the bedrooms, all of the furniture sticks to shades of gray, taupe and, of course, white. The subdued palette lets the changing colors of the landscape become part of the interiors.

This page, from left: Alongside the kitchen, a steel staircase enclosed in acrylic leads to the second-floor bedrooms; architects Stella Betts and David Leven stand in their all-white Manhattan studio (to the right of colleague Fernando Tirado). Opposite: In the ultra-minimalist kitchen, a white Gaggenau oven floats within a wall of painted MDF cupboards. The bentwood *Taburet M* stool is by Jørgen Møller.







What the Pros Know

Architects David Leven and Stella Betts are no strangers to white interiors. They work in a white office filled with white desks and chairs, and they have designed several all-white houses. So why the focus on monochrome? "White lets you read the simplicity or the complexity of a space. You pay more attention to the space instead of surfaces," explains partner Stella Betts. "If there are too many things going on, you can't appreciate the room as much." Leven and Betts say white architecture not only creates more evenly reflected light as the light bounces off plain white surfaces, it also amplifies subtle shifts in the intensity and quality of daylight. "There's a nicer quality of light. You can see how light coming in through windows or skylights changes during the day, casting beautiful pools of light on the floor," suggests Betts. "A muted palette lets you see all these things that you otherwise might have missed."

During the winter, the black house stands out starkly against snowy hillsides. But inside, the whiteness is amplified by the snow. "Last year, I was watching the first snowfall of the season," recalls the wife. "I could see the storm approaching, and suddenly it enveloped the house. It was like being inside a snow globe."

Even in the tough upstate New York winters, the abundant windows and sliding glass doors make for intimate connections between indoors and out. "Every room has a different view, and they're all nice. You can see the moon and stars and sunrise and sunset," enthuses the wife. "The focus is not just in one direction." The walls of milky-white translucent panels have sections of operable clear-glass windows to access the view—and to help cool the house, which is not air-conditioned, in summer.

Though their home is architecturally tough, the owners find it cozy and comforting. "We've hosted friends and family, but for the most part we come up here to get away. It's a place to relax in, enjoy music and just be together," says the owner about quiet weekends with her husband. She recalls the final lines of a verse by Arizona poet Alberto Ríos, which echo her feelings about the house: "Sometimes in buildings we find/Pieces of the heart./Sometimes in a heart we find/The shelter of a building."

"That's exactly how I feel about our home," says the owner. "It's not just a structure. I have a strong emotional attachment to it."

See Resources, last pages.

This page, from top: A nook between the second-floor bedrooms makes for a cozy mini office; the roofline slopes in sync with the interior staircase beneath it; in the guest room, operable windows and fixed translucent panels create privacy but let in light and views. Opposite: Another window wall of clear and translucent panels makes the all-white master bath glow with daylight.





The former sunroom of Joseph Montebello and Ron Leal's 1950s Cape Cod is a now a chic parlor connecting the original building to a new master suite (at rear). Against a white backdrop, every object gets a chance to shine. The owners chose upholstered pieces, from Up Country in Vancouver, with lines as pronounced as those of their neo-classical antiques, a Restoration Hardware coffee table and a pair of X-legged stools from Mexico. The painting is by Ramón Santiago.



AMERICAN EVOLUTION

Classic White: In ***Litchfield, Connecticut***, a creative couple enlarged their summer Cape-style house into a year-round home filled with antiques and photographs.


KATE





When Joseph Montebello and Ron Leal bought a weekend house in northwestern Connecticut, the wood floors were an all-too-predictable shade of brown. "It was a

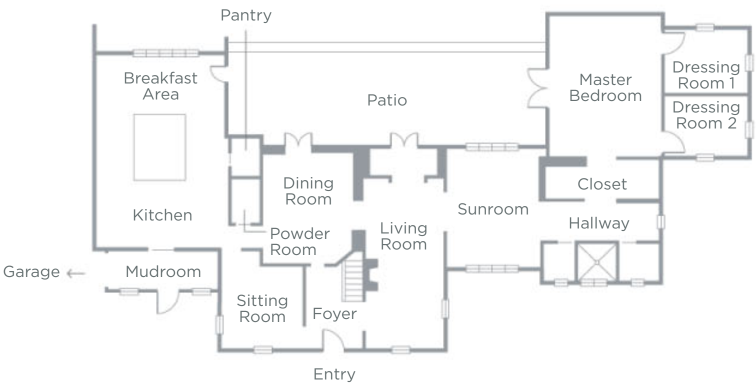
lot of one color to look at," Montebello recalls. So they asked their contractor to make the floors a little lighter. He bleached them. And then he bleached them again. "Each weekend," Montebello remembers, "we'd look at the floors and we'd tell him they weren't light enough. Finally, we came up one weekend and found that he had just painted all the floors white."

And painted white they have remained. The snowy floors set the tone for the house, which has been expanded twice: The men enlarged the kitchen about eight years ago and the master-bedroom wing in 2008. (The house has been the couple's full-time residence since 2004, when Montebello, the former creative director of HarperCollins Publishers, and Leal, a fashion designer, both retired from full-time employment.) In fact, every important surface in the house is exactly the same color: Benjamin Moore Icicle (semigloss on floors and woodwork, flat on walls and ceilings).

Unlike brown, white never seems like too much of one color. Among the reasons, Montebello says, is that a single can of paint can produce countless shades of white. The variables are how light hits the paint—which can change from minute to minute—and which objects the paint reflects. Then, too, white provides a crisp background, ensuring that art and furniture never simply blend into the woodwork. Against a white backdrop, says Montebello, "whatever elements you introduce into a room become important."

This page, from left: Ron Leal relaxes in the sunroom with Maggie and her sister Cate; Leal and Montebello stripped off aluminum siding, restored the clapboard and painted both wood and brick their favorite color. Opposite: Floor-to-ceiling bookcases in the dining room surround a table from John Rosselli Antiques of Manhattan and Biedermeier-style chairs from the Tulip Tree in Washington Depot, CT.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY TIM STREET-PORTER. WRITTEN BY FRED A. BERNSTEIN.



The house contains plenty of colorful elements, including more than 4,000 books. Many are in the dining room which the couple designed with floor-to-ceiling shelves

that would turn book jackets into a kind of striped wallpaper. The height of the shelves—just a drop more than the 9½ inches of most hardcovers—ensures that the "wallpaper" doesn't have too many gaps. Just for the record, the books also get read: Montebello interviews authors for a radio and cable TV show called *Between the Covers* and writes about them for a local magazine. With the books forming a colorful enclosure, the room doesn't have a single artwork hanging on the walls, and it doesn't need one.

It's a little different in the living room (this spread), where the art is in frames, not jackets. One wall showcases a dozen illustrations by George Goursat (aka SEM), best known for caricaturing Paris in the 1920s. The prints' parchment color sets the tone for the room's furniture, including a shagreen Parsons table by Karl Springer on the back wall and upholstered pieces in a (narrow) range of beiges.

Like all the photos in the house—from a collection ranging from Lartigue to Annie Liebowitz—the rotating pair on the mantel demonstrates the power of black against white. The owners obviously have a thing for contrast: This is the rare Connecticut house where zebra stripe, not chintz, is the decorative pattern of choice. But most of its architectural elements, including the substantial mantelpiece and the traditional eight-over-eight, double-hung windows, are unadorned. All the old windows were replaced with energy-saving modern units by Marvin.

Leal and Montebello have been acquiring furniture together for 34 years, including the 17 when they had places in both New York City and Vancouver. Upholstered pieces in the living room are from Carlyle in Manhattan in a Rogers & Goffigon linen. Photographs on the mantel are by Herb Ritts and Louise Dahl-Wolfe; a dozen George Goursat satirical illustrations hang symmetrically on the back wall.









What the Pros Know

The kitchen "is no different from any other room in the house," says Leal. By which he means: It's white. But not exclusively. "What happened," Leal says, "is that we went to the quarry and picked out the granite for the countertops, but when we brought it back, we realized it had so much beige and gray. The white floors were okay. And the appliances picked up the steel color in the granite. But if the cabinets had been pure white, the countertops would have looked too heavy." To avoid that imbalance, the men settled on beige for the cabinets, which, Leal says, softened the look of the granite. It also taught the men a lesson in how colors are perceived. In the mornings, Leal relates, you can see the difference between the white and the beige. But in the afternoons, when the sun moves to the other side of the house, there's a period "when the whole room becomes one color." In other words, just as bright light can make many colors out of one, softer light can make one out of many.

When the men bought the house, it was a simple 1950s Cape with small rooms on both levels. They loved the place for its location, in walking distance of Litchfield, one of Connecticut's most picturesque historic villages, but on a flag lot—which means it is set far back from the street. As a bonus, a brook traverses the backyard.

The first thing the new owners did was add an 18-by-23-foot kitchen, where Leal, a gifted chef, presides. The beige kitchen cabinets and backsplash tiles complement the ever-present white. And the granite-topped island (7 feet by 9 feet) adds bits of gray to the mix. The beadboard in the cabinet fronts (which creates a kind of syncopation) adds visual interest, as does the shock of the dark antique Chinese table.

The men designed the kitchen to be spacious, but they didn't want it to be the only room their guests spent time in. In fact, they made sure there were no stools around the island, so people wouldn't linger. No matter, Leal reports. "Everyone just stands." But on formal occasions, drinks are in one room, dinner in another, and coffee in a third, necessitating a civilized procession through an all-white realm. (It helps that the double doors between the rooms were removed.)

And when the guests leave? Montebello says that maintaining the house is easy—even the floors, he says, require nothing more than a wet mop and some Murphy Oil Soap. But he admits, "We have several cans of Icicle in our garage. I'm constantly walking around the house with a paintbrush."

The kitchen gets its luxury from its substantial size (more than 400 square feet) and lack of clutter—not to mention the rows of Brookhaven cabinetry. Sure touches, including the farmhouse-style drawer handles from Simon's Hardware, are repeated without unnecessary variation. The handcrafted backsplash tiles are from Spain; the dropped ceiling over the breakfast area makes the space seem cozier.



The second major addition to the house is entirely dedicated to a master-bedroom suite, a favorite hangout of the couple's matching West Highland terriers, sisters Cate and Maggie.

Kate Briggs Johnson, an architect based in Norfolk, Connecticut, helped the men design the new wing. Her clients, she says, "were looking for a large-scale bedroom in a small-scale house." She provided it by creating a wide-open space but using the vocabulary of the original building.

At one end of the bedroom, Montebello works at a *Window* table conceived by Manhattan designer Vicente Wolf (it's made of lime-rubbed oak). Montebello edited Wolf's 2002 book *Learning to See,* and he says he picked up plenty of ideas from it. For one thing, Montebello and Leal—following Wolf's example—lean their photos against the walls instead of hanging them. That way, says Montebello, you can move them around, although, he adds, "we never do."

From Wolf, Montebello says he also learned "how to mix styles that I would not otherwise have thought of mixing. He'll have a carved African stool next to a midcentury table, and if you look at how he does it, it all seems effortless." His own mix, which includes faux-bamboo wooden chairs and a decorative obelisk from England, proves Wolf's point. The pieces' strong silhouettes pop against the white background.

Like the old parts of the house, the addition is defined by its white floors. In spring, summer and fall, they separate the house from the landscape, creating an island of urbanity in a rural setting. And when there's snow on the ground outside, the floors become part of a sea of white that appears to go on forever.

See Resources, last pages.

A sisal rug and dark comforter help make the sleeping area feel like a cozy nook. Doors behind the bed lead to two separate dressing rooms. Chinese garden stools are used as end tables alongside a Lee Industries chair and sofa upholstered in a cotton duck that nearly matches the Westies. Opposite: Thanks to Wi-Fi, Montebello can work in any room, following the sun as it moves from window to window.


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Almond crescent cookies



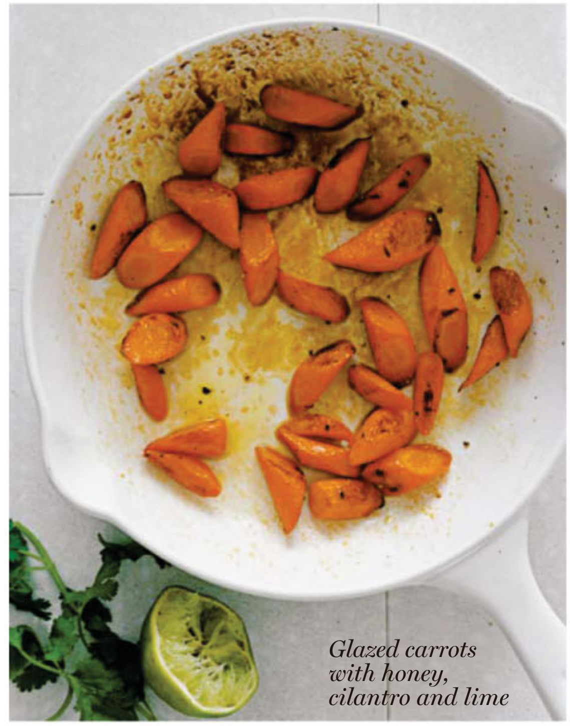
A Simple Feast

An American chef raised far from turkey and cranberries offers her own different—yet delectable—take on the season with a feast that's an epiphany.

Chestnut soup with crème fraîche



Shrimp, arugula and fennel salad



Glazed carrots with honey, cilantro and lime

"Peripatetic"

is the adjective most often applied to Sara Jenkins, a chef who grew up all over the Mediterranean and hopped around among well-reviewed kitchens in New York City for the past decade. Now this busy chef seems to be settling down: Her first cookbook came out last September, and she opened Porchetta, her own tiny East Village restaurant, not long after.

Over the course of her career Jenkins cooked for Todd English of Olives and won accolades at such Italian eateries as Il Buco and 50 Carmine in downtown Manhattan. At Porchetta, she's doing everything her way. It's just a shop with a few stools whose menu consists of fewer than a dozen choices, all meant to re-create a stand-up meal in Florence or Rome. Her specialty is pork loin wrapped in belly fat, seriously seasoned with herbs and roasted until juicy and crispy, then sliced and served either as a sandwich on ciabatta or on a plate with white beans and bitter greens. Lines have been out the door since opening day, partly because pork is the new burger, but mostly because Jenkins is, as she says, "doing one thing and doing it right, instead of trying to do too much."



Chef Sara Jenkins

The self-trained chef, whose husband, Toufiq Fekkak, works for her, says her style has always been about bringing home-style food into restaurant kitchens—and her cookbook, *Olives & Oranges* (Houghton Mifflin), mirrors that philosophy. Jenkins developed the recipes while working in her home kitchen when she was pregnant with her first child, Nadir Leander, now a year and a half. Her food became even more straightforward in the process.

"I created a career in New York City as an Italian chef because those flavors are in my bones," Jenkins says. But what matters more to this farmers' market aficionada is "clean food, fresh food."

As the daughter of a foreign correspondent and a food writer, Jenkins grew up eating in Italy and France, as well as Cyprus, Spain and Lebanon. Her first restaurant memory is of escargots in Paris at the age of 3; later, she recalls, her "Italian grandmother," a neighbor in Tuscany, taught her how to make pasta. And Jenkins's approach to holiday cooking may represent the best of all her worlds.

The usual turkey and trimmings were never on the table in her childhood. And so her menu honors American icons without copying them. Not surprisingly, roasted pork loin, marinated with sage and enhanced by roasted turnips and apples, is the meat at the center of the table. Farro tossed with roasted leeks is a warm salad that almost echoes stuffing. A side dish of glazed carrots with honey, cilantro and lime is one of her Moroccan husband's favorites.

As a starter, cream of chestnut soup with crème fraîche is an homage to a holiday tradition begun by her mother, Nancy Harmon Jenkins, while a shrimp, arugula and fennel salad with warm lentil vinaigrette is both seasonal and elegant. Her buttery almond crescent cookies are inherited, with modifications, from her mother, who in turn adapted them from a Craig Claiborne recipe using walnuts. And even though cranberries would be alien in Mediterranean cooking, Jenkins showcases the all-American fruit in a bread pudding "because it's such a great, homey dessert."

"I'm not psychologically tuned in" to the American way of feasting, Jenkins says. "But I do like those ingredients." Especially when they are given a spin around the Mediterranean.

Recipes follow. See Resources, last pages.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOS BY MARCUS NILSSON. FOOD STYLING BY ROSCOE BETSILL. WRITTEN BY REGINA SCHRAMBLING.

PORTRAIT BY CARLA ROLEY



Farro with roasted leeks

Sage-marinated pork loin with roasted turnips and apples.



Cranberry brown-sugar bread pudding

SARA JENKINS'S RECIPES

Farro with Roasted Leeks

- 2 bunches leeks
- 1/4 cup extra-virgin olive oil
- Salt and pepper
- 1 1/2 cups farro
- 1/2 cup whole Italian parsley leaves
- 1/2 cup small chunks aged Pecorino Toscano or Parmigiano-Reggiano (optional)

1. Preheat the oven to 450°F.
2. Trim off the leeks' tough green tops and slice the leeks in half. Rinse in running water to remove the dirt, then dry them. Slice crosswise into half-inch-wide moons. Toss with half the oil, salt and pepper to taste and lay out in a single layer on a baking sheet. Roast 15 to 20 minutes, until the edges are brown.
3. While the leeks are roasting, blanch the farro in abundant salted water for 10 to 15 minutes, until it is cooked but firm to the bite. Drain and set aside.
4. When the leeks are roasted, drain them of their cooking oil and toss with the still-warm farro. Toss in the whole parsley leaves, season with salt and pepper to taste and add the remaining olive oil (and the cheese if you like). Serve warm. *Serves 6 to 8.*

Glazed Carrots with Honey, Cilantro and Lime

- 4 bunches tops-on carrots
- 3 to 4 garlic cloves
- 1 tbsp. peppercorns
- 1 tbsp. coriander seeds
- Salt
- 2 tbsp. extra-virgin olive oil
- 1 tbsp. honey
- Juice of 1 lime
- 1/4 cup coarsely chopped cilantro
- Freshly ground black pepper to taste

1. Trim and peel the carrots. Cut on the diagonal into slices 1 ½-inch thick. You should have about 4 cups.
2. Bring a large pot of water to a boil with the garlic, peppercorns, coriander seeds and 1 ½ teaspoons salt. Add the carrots and blanch about 10 minutes. Drain and spread out to dry on paper towels.
3. Heat the oil in a heavy-bottomed 10-inch pan. Add the carrots and brown on several sides, about 10 minutes. Add the honey, stir and let it melt and coat the carrots. Add the lime juice and let it blend with the honey for about 10 minutes. Toss with the cilantro, and salt and pepper to taste. Serve warm. *Serves 6 to 8.*

Chestnut Soup with Crème Fraîche

- 1/2 cup diced yellow onion
- 1 tbsp. chopped fresh rosemary
- Salt
- 2 tbsp. extra-virgin olive oil
- 2 cups heavy cream
- 4 cups light chicken stock or water
- 2 cups (about 10 oz.) frozen peeled chestnuts
- Crème fraîche for garnish
- Freshly ground black pepper

1. Sauté the onion and rosemary with a pinch of salt in the olive oil in a heavy soup pot until the onion is translucent. Add ½ cup water and simmer gently until the onions are soft and sweet and the water has almost evaporated. Add the cream and stock or water and bring to a gentle simmer. Add the chestnuts and return to a simmer.
2. Cook until the chestnuts are tender and falling apart. Purée in a food processor. Taste and season with additional salt as needed.
3. Serve the soup hot with a dollop of crème fraîche and lots of freshly ground black pepper over the top. *Serves 6 to 8.*

Sage-marinated Pork Loin with Roasted Turnips and Apples

- 1 4-lb. pork loin, ideally, raised certified-humane
- 1 bunch sage, roughly chopped
- 6 tbsp. extra-virgin olive oil
- Freshly ground black pepper
- 2 garlic cloves
- Salt
- 1 cup red wine
- 9 small lady apples (or 6 regular-size cooking apples, such as Macoun or Gravenstein)
- 3 bunches baby turnips, tops removed, bottoms cut in half (about 4 cups)

1. The day before cooking, season the pork loin with the sage, 2 tablespoons of the oil and 1 teaspoon pepper and marinate overnight in the refrigerator.
2. Next day, preheat the oven to 400°F. Bring the pork to room temperature. Cut the garlic cloves into slivers. Using a sharp paring knife, insert the slivers in the roast. Put the pork, fat side up, in a roasting pan and sprinkle with salt to taste.
3. Roast 30 minutes, then pour ½ cup of the wine over the meat to baste. After 30 more minutes, baste the roast again with wine. Check the internal temperature; if it is not 145°F (for medium), cook 10 to 15 minutes more. If you want the pork more done, cook an additional 15 to 20 minutes, until the thermometer reads 155°F. Let the

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roast stand 10 minutes before carving into ½- to ¾-inch-thick slices.
4. While the pork is roasting, cut the lady apples in half (if you are using regular apples, core and quarter them). Toss the apples with salt and pepper. Brown on one cut side in 2 tablespoons of the remaining oil in a sauté pan. Set aside.
5. Toss the turnips with the remaining 2 tablespoons oil and salt and pepper, then put in a small roasting pan or on a small sheet tray and put in the oven. Roast about 30 to 40 minutes, until the turnips have a nice golden color and are slightly soft. About 10 minutes before they are done, add the sautéed apples. Serve the turnips and apples alongside slices of the pork. *Serves 6 to 8.*

Shrimp, Arugula and Fennel Salad with Warm Lentil Vinaigrette

- 18 peeled, cooked 16/20 shrimp
- 1 bulb fennel, trimmed and sliced paper thin (ideally, on a mandoline)
- 2 bunches arugula, stems trimmed, leaves washed and dried
- 8 tbsp. extra-virgin olive oil
- 1 clove garlic, slivered
- 1/2 cup cooked lentils du Puy (French green lentils)
- 1 tbsp. whole-grain mustard
- 1 tbsp. red wine vinegar
- Salt and freshly ground black pepper

1. Toss the shrimp, fennel and arugula together in a large bowl.
2. Heat 2 tablespoons of the olive oil in a large sauté pan and brown the garlic. Add the lentils and mustard and cook, stirring, until the ingredients are heated through. Pour in the vinegar, then whisk in the remaining olive oil.
3. Pour lentil vinaigrette over the salad and toss. Season with salt and pepper to taste and serve immediately. *Serves 6 to 8.*

Cranberry Brown-Sugar Bread Pudding

- 10-oz. brioche, cut into 1-inch cubes (about 12 cups)
- 4 large eggs
- 3 large egg yolks
- 3/4 cup sugar
- 1/4 cup packed dark-brown sugar, plus 1 tbsp. for topping
- Pinch of salt
- 1/2 tsp. vanilla
- 2 cups heavy cream
- 3 cups whole milk
- 1 tbsp. unsalted butter, at room temperature
- 2 cups fresh cranberries

1. Preheat the oven to 350°F.
2. Put the brioche cubes in a large bowl. Whisk the eggs, yolks, sugar, ¼ cup of the brown sugar, salt and vanilla in a medium bowl. Add the cream and milk and whisk together. Pour over the brioche, stir to combine and let stand, stirring occasionally, until the brioche is softened, about 15 minutes.
3. Butter a 9-by-13-inch baking dish. Fold the cranberries into the brioche mixture. Transfer to the prepared dish. Sprinkle with the remaining brown sugar. Bake until golden and set, 40 to 45 minutes. *Serves 6 to 8.*

Almond Crescent Cookies

- 1/2 vanilla bean
- 1 cup sifted confectioners' sugar
- 1 cup raw almonds (not blanched)
- 1 cup (2 sticks) unsalted butter, at room temperature
- 3/4 cup granulated sugar
- 2 1/2 cups sifted all-purpose flour

1. Chop the vanilla bean, then pound it in a mortar (or process the bean with 1 tablespoon of the confectioners' sugar in a blender). Mix with the remaining confectioners' sugar. Cover and let stand overnight to infuse the sugar. (This can be done several days in advance for even better vanilla flavor.)
2. Preheat the oven to 350°F.
3. Coarsely chop the almonds, then transfer to a food processor. Process into a paste. Transfer to a mixing bowl. Add the butter, granulated sugar and flour and, using your hands, blend into a smooth dough.
4. Taking about a tablespoon at a time, shape the dough into small crescents, about 1 ½ inches across. Set onto an ungreased baking sheet and bake until lightly browned, 15 to 18 minutes.
5. Remove the crescents to a cake rack set over a sheet of aluminum foil. Let them cool briefly, then sift the vanilla sugar over them. Sugar that drops through the rack can be resifted over the next sheet of cookies. *Makes about 60 cookies.*

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21. **Design Within Reach.** Design Within Reach is the source for fully licensed classics; past and present. See our assortment at dwr.com or call 800-944-2233 for studio locations. **FREE.**

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MISCELLANEOUS

37. **QC Design School.** QC Design School Home study courses in home staging - ISRPTM certification. Full business training. www.qcdesignschool.com. **FREE.**

Suzanne Felsen. Los Angeles based jewelry designer Suzanne Felsen creates modern classic jewelry for women in 18k yellow, white and rose gold, platinum, and sterling silver with unusual gemstones. The men's collection includes silver and gold cuff links with gemstones and men's rings. Visit us at www.suzannefelsen.com.

STYLE 360

New York Fashion Week ▪ September 7-10, 2008

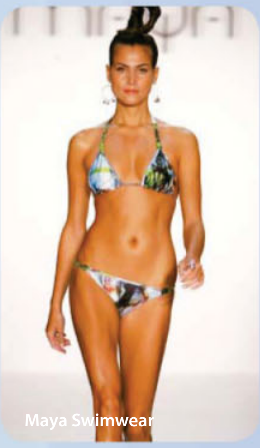
The fifth annual STYLE360 wowed the New York fashion scene with diverse designs from a wide selection of international designers and fashion houses including Walter, Abi Ferrin, House of Cassette, Caravan design collective, Maya Swimwear, Jordache, Dash and Smooch, Ultimo Lingerie, Farah Angsana and Russell Simmons ArgyleCulture.


Walter

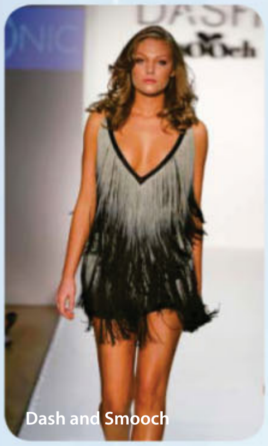

Abi Ferrin

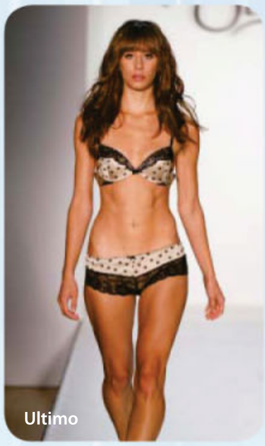

House of Cassette


Caravan


Maya Swimwear


Jordache


Dash and Smooch


Ultimo


Farah Angsana


Russell Simmons ArgyleCulture


Performance by Kreesha Turner

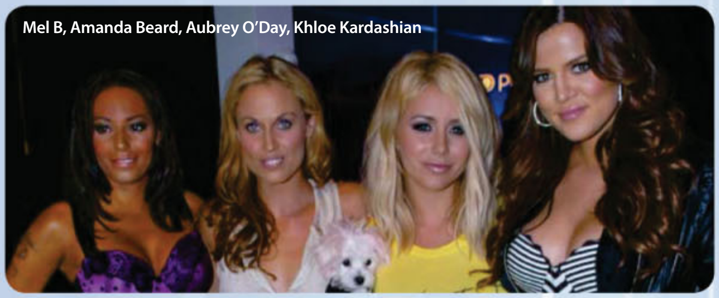

Smartwater

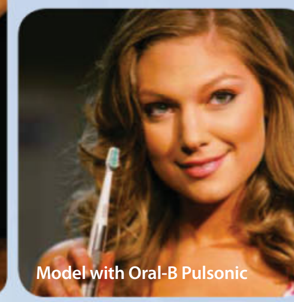


Rusk
Sunsilk


Singer Delta Goodrem in Tide-inspired dress


Nigel Barker, Robert Verdi, Michael Moloney


Mel B, Amanda Beard, Aubrey O'Day, Khloe Kardashian


Model with Oral-B Pulsonic

STYLE360 showcased the Spring 2009 collections of ten rising designers this past fall and kept the momentum going with chic sponsor lounges, sampling, special performances, a fashion photography exhibit, afterparties and more. Considered a New York Fashion Week staple, STYLE360 commanded attention from all levels of the fashion industry — from fashion editors to national celebrities, buyers to stylists.

Once again, STYLE360 created an atmosphere where brands could infiltrate the elite world of fashion and connect with influential tastemakers. The iconic aesthetics of brands Tide Total Care and *LU* biscuits were integrated into two runway shows, Caravan and Walter respectively, while all models walking the Abi Ferrin show adorned shoes provided by ALDO.

Khloe Kardashian helped debut the new Pulsonic—Oral-B's slimmest and lightest rechargeable sonic toothbrush—in a runway show featuring fashions from her west coast boutiques Dash and Smooch. Interior designer and television personality, Michael Moloney, greeted guests in a self-designed Oral-B Pulsonic "Ultimate Fashionista Bathroom" showroom area.

American Laser Centers, known for its skin rejuvenation, cellulite reduction therapy, and laser hair removal, gave fashion show attendees the opportunity to view Velashape demonstrations and receive complimentary reflexology and paraffin hand treatments.

Conair, Rusk and Scünci, the official hair care sponsors of STYLE360, shaped the gorgeous models' hairstyles for all the shows. Additionally, a styling station adjacent to the runway allowed guests the opportunity to try out the new Conair SS9 Steam Straightener.

Special thanks to: Bloomingdale's, Cargo, Ecco Domani, ELLE Jewelry, Highbar, Metropolitan Home's Showtime House, Café Bustelo, Oral Fixation Mints, PinkMemo.com, Milagro Tequila, Smartwater, and Youareonthelist.com.

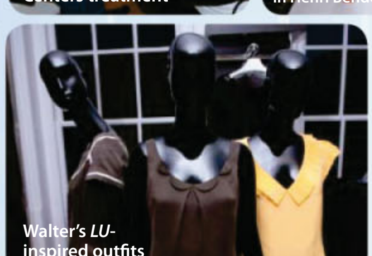

Vanessa Minnillo

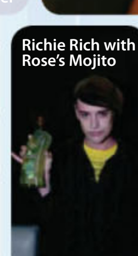

Khloe enjoys an American Laser Centers treatment

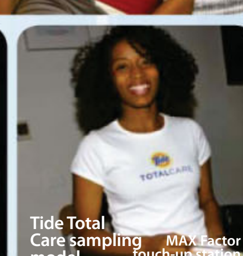

ALDO Shoes
Mercury Mariner at Henri Bendel


Dania Ramirez of *Heroes*


Russell Simmons ArgyleCulture Collection presented by Smartwater


Walter's *LU*-inspired outfits


Richie Rich with Rose's Mojito


Tide Total Care sampling model
MAX Factor touch-up station

JAN/FEB 2009 RESOURCES

A Word About Resources
If you have a question about something you saw in our magazine, contact soszczakiewicz@hfmus.com.

CORRECTIONS

The source of the limited-edition *Fifty Anglepoise* lamp by Anthony Dickens that was featured in our October 2008 issue (p. 90) was incorrect: it is available from deeplymadlyliving.com. The David Weeks lamp in the November 2008 issue (p. 147) is available through ralphpucci.net. The desk in our November 2008 issue (p. 76) is, in fact, a George Nelson design. The chicken "faux gras" recipe was inadvertently left out of the December 2008 holiday hors d'oeuvres story.

Chicken Faux Gras

- 1 cup (2 sticks) unsalted butter, at room temperature
- 1 cup finely chopped onions
- 1 garlic clove, minced
- 1/2 cup heavy cream
- 1 lb. chicken livers, rinsed and any dark spots or veins removed
- Fine sea salt
- 1/2 tsp. freshly ground black pepper

- Cucumber Gelée
- 1/2 English cucumber (about 7 oz.), cut into 2-inch pieces
- 1 tsp. gelatin
- 1 tsp. fresh lemon juice
- 1 tsp. granulated sugar
- 1 to 2 drops Tabasco
- 2 to 3 tbsp. minced Italian parsley

- Sliced baguette
- Cornichons

1. To make the chicken liver mousse: In a small saucepan, melt 2 tablespoons of the butter over medium heat. Add onions and stir to coat with butter. Cover pan and cook, stirring occasionally, until onions are translucent, about 5 to 7 minutes. Add the garlic and the cream and bring to a simmer. Cover, reduce heat to low, and cook gently until the onions are very soft, about 6 minutes.
2. Remove from heat and stir in remaining butter. Return to heat and stir until butter has melted and mixture is combined. Remove from the heat.
3. Place raw livers in a blender, add onion mixture, 1 teaspoon salt and the black pepper. Blend until thoroughly combined, scraping down sides of blender as necessary. Transfer to a measuring cup or bowl with a spout.
4. Preheat the oven to 300°F. Bring a pot of water to a boil. Place four small ovenproof bowls, each about 1-cup capacity, into a large deep baking dish, arranging them so the bowls do not touch each other or the sides of pan. Using a small strainer, strain the mousse into the bowls, dividing it evenly.
5. Cover each bowl with aluminum foil and place baking dish in the oven. Ladle or pour in enough boiling water to reach halfway up the sides of bowls. Cook until mousse is set, about 30 minutes. Remove from oven and cool to room temperature. Refrigerate mousse until chilled, 2 to 3 hours. Once mousse is cold and set, prepare the gelée.
6. To make the cucumber gelée: Place cucumber in a food processor and process until liquefied. Strain through a fine-mesh strainer into a measuring cup. You should have ½ cup cucumber water.
7. In a small microwave-safe bowl, combine gelatin and ¼ cup cucumber water. Place the small bowl in the microwave and heat just to melt the gelatin—do not allow to boil.
8, Add lemon juice, sugar, a pinch of salt and Tabasco to remaining cucumber water. Stir gelatin mixture into the cucumber water. Stir in 2 tablespoons of parsley. Continue adding parsley a little at a time until mixture is thick and dense with parsley but the green of the cucumber water is still visible.
9. Remove mousse from the refrigerator and spoon about 2 tablespoons of gelée on top of each container. Refrigerate until the gelée is set, about 1 hour. (The assembled mousse can be refrigerated for up to 3 days before serving.)
10. To serve: Let stand at room temperature for 30 minutes before serving. Serve with slices of baguette and cornichons. *Makes 3 cups.*

COVER

See resources for "American Evolution."

EDITOR'S PAGE

Page 22 **Paint:** Sweet Spring 1500, benjaminmoore.com; **Pillow upholstery:** Donghia (orange), donghia.com, *Haras* by Pierre Frey Inc., pierrefrey.com; **Horse prints:** C.W. Anderson; **Hair, makeup:** Yuka Suzuki.

NO MERE TRIFLE

Pages 42, 43 **Glass:** *Leo* by Crate & Barrel, crateandbarrel.com; **Spoon:** *Long Porcelain Spoon* by Alyssa Coe and Carly Waito, roseandradish.com.

SMALL PERKS

Architecture & Design: Kelly Monnahan, Kelly Monnahan Design, 535 Albany St., #5A, Boston, MA 02118, 617/778-6475, kellymonnahan.com; **Paint throughout:** *Grey Mist* by Fine Paints of Europe; Page 50 **Stools:** *Covey Model 6* by Jeff Covey; **Demitasse:** Crate & Barrel, crateandbarrel.com; **Appliances:** Miele, miele.com; **Sink:** *Franke* from Moniques, 617/923-1167; **Faucet:** Vola from Moniques; **Marble:** Calacatta from Shep Brown Associates, shepbrownassociates.com; **Art:** *Francis 3* by Lloyd Jackson, 305/892-5057; Page 52 **Chairs:** *Barcelona* from Knoll, knoll.com; **Footstools:** *Fjord* from Montage, montageweb.com; **Table:** *Wifi* from Montage; **Rug:** *Grand Splendid* from Montage; **Bed:** *Breakfast* from Montage; **Sheets:** Calvin Klein; **Coverlet:** Bed Bath & Beyond, bed bathandbeyond.com; **Side table:** Homenature, homenature.com; **Lamp:** *Glo-Ball* from Flos, through YLighting, ylighting.com; **Painting:** *Aqua Seven* by Lloyd Jackson; **Lighting:** Lightolier, light olier.com; **Drapery:** *Carnegie* from HomeWorks, home-worksny.com; Page 54 **Credenza:** Knoll; **Vases:** Dinosaur Designs, dinosaurdesigns.com; **Lamp:** *Delta* from B&B Italia, bebitalia.it; **Art:** *Tacit Diptych* by Lloyd Jackson; **Appliances:** Vola from Moniques; **Stone:** *Riverbed Grey* from Shep Brown Associates; **Bath towel:** Frette, frette.com.

MAKING LIGHT OF IT

Architect: Stuart Silk Architects, 2400 North 45th St., Suite 200, Seattle, WA 98103, 206/728-9500, stuartsilk.com; **Contractor:** Schultz Miller, 822 John St., Seattle, WA 98109, schultzmiller.com; Pages 70, 71 **Mirror:** Pacific Galleries, pacgal.com; **Lamps:** *Glo-Ball* from Flos, ylighting.com; **Sofa:** *Hamilton* from Minotti, informinteriors.com; **Bench:** *Code* from Limn, limn.com; **Chairs:** *Ghost* by Gervasoni, gervasoni 1882.it; **Side tables:** *Log* by Gervasoni; **Coffee tables:** *Altavilla* by Cappellini, cappellini.it; **Painting (left):** Angela Nasso, winstonwachter.com; **Painting (right):** T. L. Lange, grandimage.com; Page 72 **Dining table:** *Tacoma Round* from Urban Hardwoods, urbanhardwoods.com; **Chairs:** *Liz_B* from Poltrona Frau, frauusa.com; Page 73 **Counters:** CaesarStone, caesarstoneus.com; **Faucet:** Franke, franke.com; **Cabinets:** Cornerstone Fine Woodworking, cfwi.net; **Range:** Wolf, wolfappliance.com; **Art:** Eric Bashor, pacinilubel.com; Page 74 **Ottoman:** *Moka* from CasaDesús, cycsa.es; **Rug:** Limn; **Side tables:** *Moka* from CasaDesús; **Painting:** David Kroll, through Grover Thurston Gallery, 206/223-0816; **Billboard:** Turner Helton Antiques, 206/443-9769; Page 75 **Painting (left):** Lynn Criswell, lynncriswell.com; **Painting (right):** Michael Webb, through Turner Helton Antiques; Pages 76, 77 **Bed:** *Jackie* from Poltrona Frau; **Painting:** Isa D'Arleans, through Winston Wachter Fine Art; **Comforter:** Poetic Society, through ABC Carpet & Home, abchome.com; **Lamps:** *Wilderness* by Erich Ginder Studio, erichginder.com; **Tables:** *Rialto Night* by Fiam, fiamitalia.it; **Rug:** Delinear, delinear.net; Pages 78, 79 **Tile:** Ann Sacks, annsacks.com; **Chair:** *Moheli* by Orizzonti, orizzonti-srl.com; **Tub:** *.25* from Waterworks, waterworks.com; **Hardware:**

Dornbracht, dornbracht.com; **Page 80 Chair:** Turner Helton Antiques; **Table:** *Rialto Deco* by Fiam; **Sofa:** *Ghost 14* by Gervasoni; **Page 81 (top left) Light:** *Fil de Ger* by Catellani & Smith, catellanismith.com; **(top center) Painting:** T. L. Lange, through Grand Image Ltd.; **Table:** *Edgar II* from MDF Italia, mdfitalia.it; **Lamp:** *Aoy* by Flos, flos.com; **(center left) Sculpture:** Debra Fritts, pacinilubel.com; **(bottom right) Lounges:** Sutherland.

CARTE BLANCHE

Architect: Howard Backen, Backen Gillam Architects, 707/967-1920, info@bgarch.com; **Design:** Erin Martin, Martin Design, 707/963-4141; **Landscaping:** Dexter Estate Landscapes, info@dexterestatelandscapes.com; **Contractor:** Mitchell Construction, 707/963-2458; **Casework:** Garth Miller, Garth Miller Studios, garthmillerstudio.com; **Plaster:** TBC Plaster Artisans, terrabriosa.com; **Pages 82, 83 Sofas:** *Nicolas* from Verellen Home Collection, through Martin Showroom, 707/967-8787; **Slipcover:** *Lima Oyster 1308* from World Linen, worldlinen.com; **Coffee table:** Martin Showroom; **Rug:** Woven Accents, wovenonline.com; **Mirror, chandelier, vase:** Martin Showroom; **Sconces:** Urban Archaeology, urbanarchaeology.com; **Statue:** Simon Toparovsky, simontoparovsky.com; **Lamps:** *Loft Zig Zag IV* by Jielde Lighting, lightology.com; **Chairs:** Garden Court Antiques, gardencourtantiques.com; **Page 85 Countertop:** Calacatta marble from Shep Brown Associates, shepbrownassociates.com; **Faucets:** *Vintage Easton* by Waterworks, waterworks.com; **Barstools:** Martin Showroom; **Shelves:** J&J Forge, 707/987-2400; **Tile:** Galleria Tile, 415/431-5283; **Tub:** *Ofuro* by Robert's Hot Tubs, 510/234-7920; **Curtain:** (top) *Shimmer Blanca* (bottom) *Chameleon Gravel Path* from Perennials Outdoor Fabrics, perennialsfabrics.com; **Page 86 Bathtub:** Sunrise Specialty, sunrisespecialty.com; **Bathtub fixtures:** Lefroy Brooks, lefroybrooks.com; **Tile:** Dal Tile, daltile.com; **Mirror:** *Pearland Round Venetian* by Artefact Design & Salvage, artefactdesignsalvage.com; **Faucet:** Samuel Heath, samuel-heath.com **Page 87 Headboard:** Garth Miller; **Upholstery:** *Belgian in Flax* by Verellen Home Collection, verellenhc.com; **Lamps, blanket:** Martin Showroom; **Rug:** Woven Accents.

A FRESH START

Design: Darryl Carter, Darryl Carter, Inc., 202/234-5926, darrylcarter.com; **Wall paint throughout:** *Simply White* by Benjamin Moore, benjaminmoore.com; **Floors throughout:** *Granary Oak*, mountainlumber.com; **Floor finish:** *Winter White 800*, minwax.com; **Window treatment throughout:** *Alabaster* from Drapery Contractors, Inc., 410/727-5333; **Pages 88, 89 Painting:** William Ivey; **Sofa upholstery:** *Antwerp-A660* by Pindler & Pindler, pindler.com; **Table:** La Belle Epoque, 301/530-1183; **Vase:** Paula Rubenstein, paularubensteinltd.visualnet.com; **Rug:** FJ Hakimian Carpets, fjhakimian.com; **Cube upholstery:** *Caressa White 910* by Garrett Leather, garrettleather.com; **Chest:** Chris Ellis Collection, chrisellisscollection.com; **Piano:** *Federal Style*, shafferpianos.com; **Page 90 Chairs:** Jules Leleu; **Chair upholstery:** *Caressa White 910* by Garrett Leather; **Table:** Burden & Izett Ltd., burdenandizett.net; **Pendant:** *Gwenwood*, urbanelectricco.com; **Clock:** Vilnis & Co. Antiques, vilnisantiques.net; **Vessel:** Ani Kasten, anipots.com; **Page 91 Sliding screen:** Margaret Boozer, margaretboozer.com; **Urn:** Grant Antiques, grantantiques.com; **Page 92 Coffee table:** *Anchor Table* from Chista, Inc., chista.net; **Bottle art:** Ani Kasten; **Rug:** *Hagga Special* from Country Swedish, countryswedish.com; **Cabinets:** Poliform Varenna Kitchens, poliformusa.com; **Chairs:** The Simplice Collection for Maxalto, adlondesign.com; **Chair upholstery:** *Pelle G151* from B&B Italia, bebitalia.it; **Bowl:** Ani Kasten; **Backsplash, countertops:** Maryland Stone Source, marylandstone.com; **Sink:** *Farmhouse* from Waterworks, waterworks.com; **Faucet:** *Master Gourmet* by Blanco America, blancoamerica.com; **Page 93 Sink:** *Aquagrande* by Lacava, lacava.com; **Counters, walls:** Maryland Stone Source; **Faucet:** *Minimal* by Lacava; **Vessel:** Ani Kasten; **Page 94 Chair:** The Pink Door, Inc., pinkdoorinteriors.com; **Chair upholstery:** *Antwerp* by Pindler & Pindler; **Counters:** Ann Sacks, annsacks.com; **Vase:** Dale Chihuly, chihuly.com; **Fixtures:** *Minimal* by Lacava; **Shower walls, floors:** Ann Sacks; **Bedside table:** *Club* from Usona Home Furnishings, usonahome.com; **Lamp:** Liz O'Brien, lizobrien.com; **Art:** *Shakti Shards* by William Willis, hemphill finearts.com; **Sconces:** *Moma*, tangolighting.com; **Page 95 Rug:** *Marion 106* from FJ Hakimian Carpets; **Chairs:** Burden & Izett Ltd.; **Chair, bed upholstery:** Manuel Canovas, manuelcanovas.fr; **Table:** Jacques Adnet; **Screen, drum table:** Clinton Howell, clintonhowell.com; **Bed:** *Chillin'*, unicahome.com

INSIDE THE BOX

Architect: Leven Betts Studio Architects, 511 W. 25th St., Suite 808, New York, NY 10001, 212/620-9792, levenbetts.com; **Page 97 Love seats:** *Design Classic* from Rico, shoprico.com; **Coffee table:** *Laccio* from Design Within Reach, dwr.com; **Rug:** *Shagri-la* from FLOR, flor.com; **Fireplace:** *Lancer Freestanding Woodburning*, malmfireplaces.com; **Pages 98, 99 Table:** *Four* from Kartell, kartell.it; **Chairs:** *Dolly* from Kartell; **Rug:** FLOR; **Page 100 Stool:** *Taburet M* from DWR; **Bowl:** Michael Aram, michaelaram.com; **Oven, cooktop:** Gaggenau, gaggenau.com; **Sink:** Elkay; **Faucet:** Dornbracht, dornbracht.com; **Dishwasher:** Fisher & Paykel, fisherpaykel.com; **Page 101 Chair:** *Caper Stacking Chair* from DWR; **Rug:** FLOR; **Page 102 Bed:** *Min* from DWR; **Rug:** *Toy Poodle* from FLOR; **Chair:** *Eames Molded Plastic Armchair* from DWR; **Page 103 Rug:** *Toy Poodle* from FLOR; **Sink:** *Vero* from Duravit, duravit.com; **Fixtures:** Dornbracht.

AMERICAN EVOLUTION

Architect: Kate Briggs Johnson, Responsive Designs, Norfolk, CT, 06058, 860/542-5626; **Paint throughout:** Icicle, benjaminmoore.com; **Flowers:** McKenty & Sullivan Designs, arrangementsflorist.com; **Pages 104, 105 Coffee table:** Restoration Hardware, restorationhardware.com; **Painting:** Ramon Santiago; **Page 106 Table:** John Rosselli Antiques, johnrosselliantiques.com; **Chairs:** The Tulip Tree Collection, tuliptreecollection.com; **Pages 108, 109 Sofa, love seat, chair:** Carlyle, carlylesofa.com; **Upholstery:** Rogers and Goffigon, 212/888-3242; **Coffee table:** John Livingston; **Parsons tables:** Karl Springer; **Photographs:** Herb Ritts and Louise Dahl-Wolfe, staleywise.com; **Pages 110, 111 Cabinets:** Brookhaven; **Cabinet hardware:** Simon's Hardware, simons-hardware.com; **Pendant:** The Lighting Center, lightingcenterny.com; **Chairs:** Tulip Tree Collection; **Blender:** Cuisinart, cuisinart.com; **Ovens, refrigerator, dishwasher:** KitchenAid, kitchenaid.com; **Faucets:** Blanco, blancoamerica.com; **Hood:** Vent-a-Hood, ventahood.com; **Stovetop:** Viking, vikingrange.com; **Bowls:** Michael Trapp, michaeltrapp.com; **Pitchers:** Forty-Five-Ten, fortyfiveten.com; **Page 112 Rug:** Stark Carpet, starkcarpet.com; **Upholstery:** Lee Industries, leeindustries.com; **Bed:** *Chillin'*, unicahome.com; **Lamps:** Maitland-Smith Ltd., maitland-smith.com; **Page 113 Table:** Vicente Wolf, vicentewolf.com.

A SIMPLE FEAST

Page 114 Tile: *Trend Q*, trendgroup-usa.com; **Page 115 Bowl, plate:** Sophie Conran for Portmeirion, portmeirion.com; **Spoon:** *Colombina* from Alessi, alessi.com; **Tablecloth:** *Spiral Matelase* from Chella Textiles, chellatextiles.com; **Chair:** *Caprice* from Loewenstein, loewensteininc.com; **Glass:** *Sommeliers Riesling Grand Cru* from Riedel Crystal, riedel.com; **Page 116 Plate, fork:** *Colombina* from Alessi; **Glass:** Defne KOZ for Gaia & Gino, roseandradish.com; **Tablecloth:** *White Stripe* runner from Dermond Peterson, dermondpeterson.com; **Page 117 Plate:** Sophie Conran for Portmeirion; **Side bowl:** *Vertigo Round* from B&B Italia, bebitalia.it; **Salt bowl:** *Colombina* from Alessi.

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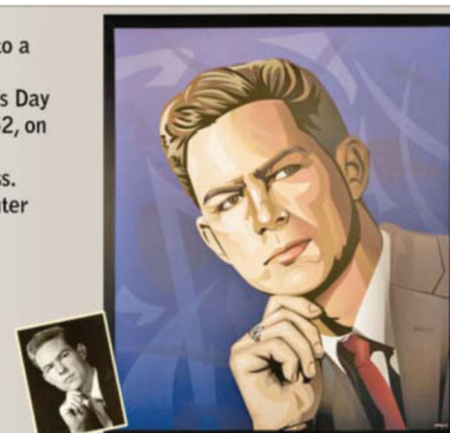
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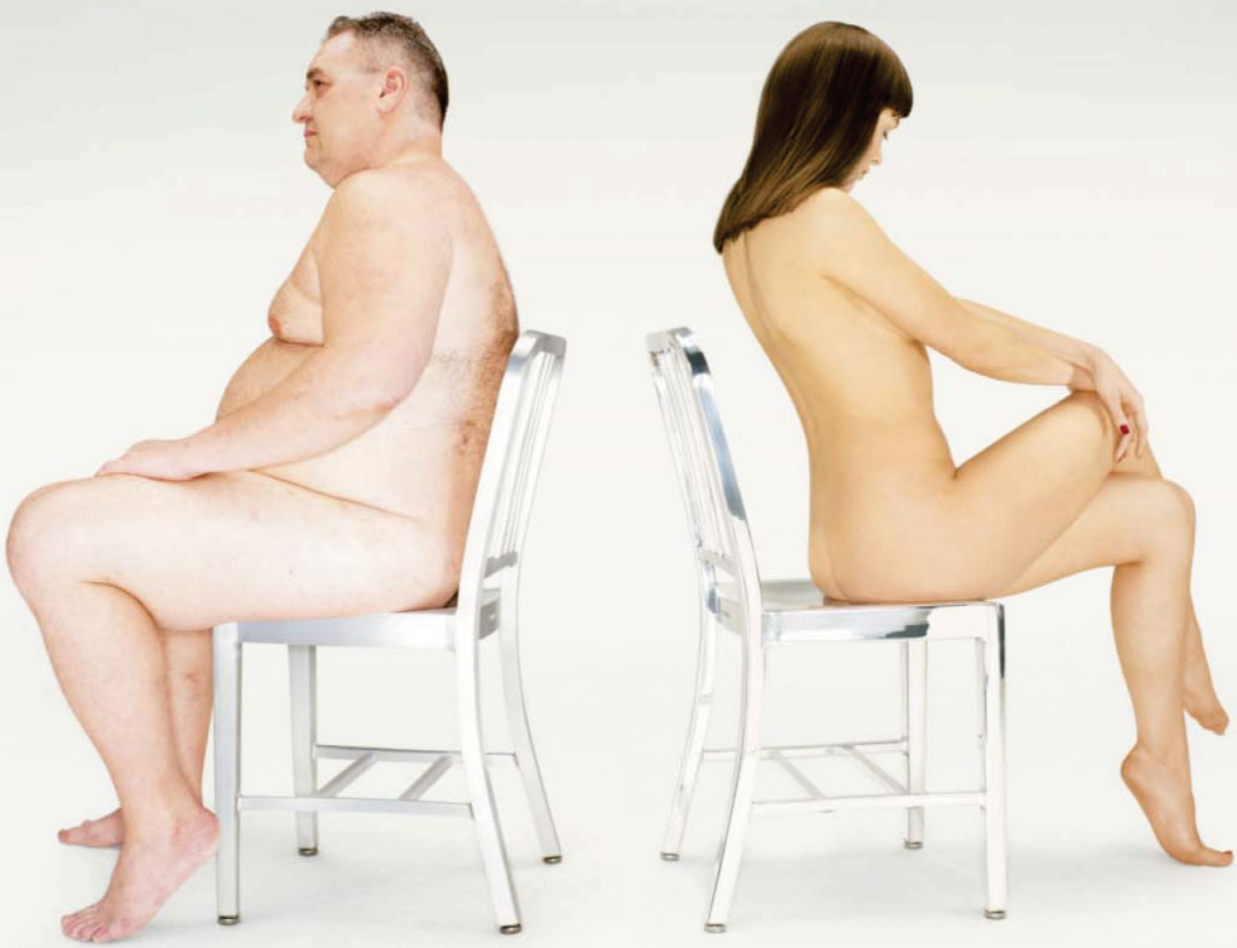


Fork it Over

INSPIRED BY CUTLERY, THESE CLEVER DESIGNS WILL HAVE YOU SERVING UP INSTANT STYLE.

It may not be proper to play with your food, but you can still have a great deal of fun with the silverware. Clockwise from top right: You'll never have to worry about being short a place setting with José Esteves's *Brocante* two-tiered steel and vintage-silver **chandelier** lighting your dining room (41 1/2"h x 20"dia, $3,300; Interieurs.com). Tracy Kendall's Eat **wallpapers** in *Fork* and *Spoon* give new meaning to bite-size and can be printed in any Pantone color (each image is 83"h, $189/roll; 212/675-5665). Dry your silver on a cloth to match with the *Couverts* honeycomb-cotton **tea towels** by Grain de Couleur ($39; ConranUSA.com) and store some citrus in the laser-cut steel and white lacquer *Eplaff* **fruit bowl** by Tous les Trois (22 3/4"dia x 2 1/4"h, $310; Ligne-Roset-USA.com). Hang everything from coffee mugs to car keys on these brass *Antique Spoon* **hooks** with a gleaming silver finish ($18; Anthropologie.com).—*Produced by Katherine E. Nelson. Written by Flannery Hoard.*

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